

# THE ATHENÆUM

Journal of English and Foreign Literature, Science, the Fine Arts, Music and the Drama.

No. 3134.

SATURDAY, NOVEMBER 19, 1887.

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## LITERATURE

*Memorials of Coleorton: being Letters from Coleridge, Wordsworth and his Sister, Southey, and Sir Walter Scott to Sir George and Lady Beaumont, 1803—1834. Edited by William Knight. 2 vols. (Edinburgh, Douglas.)*

SIR GEORGE BEAUMONT, seventh Baronet of Coleorton, was a gentleman of much and varied culture, an amateur painter of considerable merit, and one of the founders of the National Gallery; but his friendships, especially those illustrated in Prof. Knight's volumes, are likely to prove his most enduring memorial. The high qualities of his mind and heart are reflected in every page, as are also the relations which existed between himself and his poet friends, fully justifying what Haydon, the most sensitive of men and of artists, said of him after a course of friendship which had not always run smooth:—

" Beaumont was an extraordinary man, one of the old school formed by Sir Joshua,—a link between the artist and the nobleman, elevating the one by an intimacy which did not depress the other."

His long and happy life ended in 1827, Lady Beaumont, with whom, in all respects, he was equally yoked, surviving him by little more than two years. The correspondence here printed begins with the autumn of 1803 and ends only with 1834, some letters addressed to the eighth baronet and his wife being added. But although the friendly relations of the Beaumonts with the letter-writers suffered no diminution, three-fourths—alike in quantity and in interest—of the correspondence took place in the first eight years, and the bulk of the book consists of the letters of Wordsworth and his sister Dorothy. Some of Wordsworth's have already appeared, in whole or in part, in the two volumes of 'Memoirs' under which the poet was buried by his nephew more than thirty years ago; but those of Dorothy, now printed for the first time, are especially welcome, both for their intrinsic merits and interest, and as giving her in the group that she so largely influenced and adorned something of that due representation which fate has hitherto unkindly denied.

From the point of view of mere novelty of interest, most of Southey's letters might perfectly well have been omitted; but there are two addressed to Lady Beaumont on

the death of her husband which will be worthy of a foremost place when one of the desiderata of our literature, a well-chosen selection from the correspondence of Southey, one of the best of English letter-writers, is supplied. Of letters from Scott there are but three, and although they are charming in their way, they contain nothing particularly remarkable. One, probably of 1825, introduces

" a modest and unfriended young man, Scott by name and country, whose ambition has been excited by the praises he has received from friends; .....with the view of prosecuting his studies as a painter, he goes to London to suffer penury, I suppose, and daub canvas, as so many have done before him.....I think he certainly shows much aptness for the art."

Prof. Knight supplies no note, but we are disposed to think this may have been David Scott, the worthiest illustrator of the 'Pilgrim's Progress.'

But the main interest of these volumes centres in Coleridge. His own letters certainly occupy much less space than those of the Wordsworths, but many of the latter have either been printed before or are otherwise deficient in novelty, while, on the other hand, those which are new are largely occupied by Coleridge's affairs. The time at which the correspondence begins—the autumn of 1803—was a turning-point in Coleridge's life and in the mutual relations of the "Lake poets." Coleridge and Wordsworth had then been for three full years denizens of the Lake country, and associating as neighbours almost as closely as though the thirteen miles which lay between Keswick and Grasmere were no more than the four which separated Stowey from Alfoxden. Southey, reconciled to his brother-in-law, was about to arrive at Greta Hall on a visit, which, as matters were ordered, ended only with his life. Coleridge had by this time become a confirmed opium-eater, and the habit had attained such proportions that the significance of the symptoms could only be disguised by the most frenzied attributions of the wretched condition of his health to gout, to climate—to everything, indeed, save the true cause; and he was about to carry out a long-meditated project of migrating to a warm climate. It may well have been that the damp Lake climate aggravated his gouty and rheumatic tendencies as well as his craving for opium, but it is more probable that the overwhelming reasons for leaving his home and England were increasing estrangement from his wife and decreasing ability to conceal the opium-eating from his associates. On the Scotch tour he parted company with the Wordsworths after a fortnight, on the pretence of going home via Edinburgh; but from the letters here printed we learn that instead he extended his solitary travels on foot to Aberdeenshire and back to Perth, where he took coach on getting a summons home to receive the Southseys. To the Beaumonts he writes (September 22nd, 1803):—

" Previously to my taking the coach, I had walked 263 miles in eight days, in the hope of forcing the disease [gout] into the extremities—and so strong am I, that I would undertake at this present time to walk 50 miles a day for a week together. In short, while I am in possession of my will and my reason, I can keep the fiend at arm's length; but with the night my

horrors commence. During the whole of my journey three nights out of four I have fallen asleep struggling and resolving to lie awake, and, awaking, have blest the scream which delivereded me from the reluctant sleep. Nine years ago I had three months' visitation of this kind, and I was cured by a sudden throwing off of a burning corrosive acid. These dreams, with all their mockery of guilt, rage, unworthy desires, remorse, shame, and terror, formed at that time the subject of some Verses, which I had forgotten till the return of the complaint, and which I will send you in my next as a curiosity."

If we are to believe Coleridge's figures, this was a marvellous feat for a gouty, sleepless man; but the story of the three months' gouty attack in 1794 is quite inconsistent with all that we know—and we know a good deal—of the state of Coleridge's health at that period and even up to his arrival at Keswick in 1800. The verses promised do not appear to have been sent, and may have had no existence until he, about this time, composed 'The Pains of Sleep,' lines which reflect vividly the passage quoted.

A long and interesting letter follows, and is mainly occupied by an account of his early development as a politician—a review inspired by the sad end of Emmett, executed, but a fortnight before, at the age of twenty-four. At that age, Coleridge says, he himself was just retiring from politics, disgusted by the manners and morals of the Democrats. His

" own family, bigots from ignorance, remained wilfully ignorant from bigotry." " Though they never ceased to talk of my youth as a proof of the falsehood of my opinions, they never introduced it as an extenuation of the error."

Only the Democrats, he goes on, were kind to him, only they allowed him to feel that he was

" a man well-beloved—me, who from my childhood have had no avarice, no ambition, whose very vanity in my vainest moments was nine-tenths of it the desire, the delight, and necessity of loving, and of being beloved."

(As he expressed, also about this time, his craving for love and sympathy in 'The Pains of Sleep':—

To be beloved is all I need,  
And whom I love I love indeed.)

This is one of the most striking, and among the most truthful, perhaps, of Coleridge's autobiographical letters which have yet seen the light. It ends suddenly with the following fine picture:—

" And now good-night.....The moon is in the very height and 'keystone' of the sky, and all the mountains through the whole vale are in consequence things of the earth. A few hours ago, when the moon was rising from behind Latterig, and when the clouds on Causa and Grisedale Pikes, opposite my study window, caught its 'light,' then all the mountains belonged to the sky."

In the postscript Coleridge sends "Chamouny, the Inscription for the Fountain, and Tranquillity." Only the first named is here printed, and the text varies materially from any version hitherto published.

Coleridge's next letters were written from London on his way to Malta (January—April, 1804), and are full of interesting matter, but we have room only for a passage introducing a painful subject which receives some elucidation in this correspondence—the unhappy relations existing between Coleridge and his wife. No doubt the

Beaumonts were included among the many who had "guessed."

"I was hardly used from infancy to boyhood, and from boyhood to youth most, most cruelly, yet 'the joy within me' [quoting from 'Dejection'], which is indeed my own life and my very self, was creating me anew to the first purpose of nature, when other and deeper distress supervened, which many have guessed, but Wordsworth alone knows to the full extent of the calamity; and yet even this I shall master if it please the Almighty to continue in me the thoughts that have been my guides, guardians and comforters for the last five months."

Yet, after an absence of two and a half years, during which nothing on the home side had occurred to blast these hopes, he described himself as returning to England "ill, penniless, and worse than homeless." He was a month in London before he wrote a word to his wife, and yet another fortnight passed before he joined her. These circumstances greatly distressed the Wordsworths, and drew from Dorothy a painfully interesting letter to Lady Beaumont:—

"We have long known how unfit Coleridge and his wife were for each other; but we had hoped that his ill-health, and the present need his children have of his care and fatherly instructions, and the reflections of his own mind during this long absence, would have so wrought upon him that he might have returned home with comfort, ready to partake of the blessings of friendship, which he surely has in an abundant degree, and to devote himself to his studies and his children.....I do not know what his views are. Poor soul! he had a struggle of many years, striving to bring Mrs. C. to a change of temper, and something like communion with him in his enjoyments.....He is now, I trust, effectually convinced that he has no power of this sort.....While he imagined he had anything to hope for, no wonder that his perpetual disappointments made him [miserable]. But suppose him once reconciled to that one great want, an utter want of sympathy, I believe he may live in peace and quiet. Mrs. C. has many excellent properties, as you observe; she is unremitting in her attentions as a nurse to her children, and, indeed, I believe she would have made an excellent wife to many persons. Coleridge is as little fitted for her as she for him, and I am truly sorry for her.....I hope everything from the effect of my brother's conversation upon Coleridge's mind; and bitterly do I regret that he did not at first go to London to meet him, as I think he might have roused him up, and preserved him from much of the misery that he has endured."

But Coleridge could not make the best of the inevitable, and early in December we find Miss Wordsworth writing again to Lady Beaumont:—

"We have had four letters from him [Coleridge], and in all he speaks with the same steadiness of his resolution to separate from Mrs. C., and she has fully agreed to it, and consented that he should take Hartley and Derwent, and superintend their education, she being allowed to have them at the holidays. I say she has agreed to the separation, but in a letter which we have received to-night he tells us that she breaks out into outrageous passions, and urges continually that one argument (in fact, the only one which has the least effect upon her mind) that this person, and that person, and everybody will talk."

The Wordsworths invited Coleridge and the boys to their winter home at Coleorton, and before Christmas he and Hartley arrived. That the Wordsworths knew nothing of Coleridge's opium-eating is manifest by the total absence of any allusion to it, though

before his arrival Miss Wordsworth expresses a hope that he has abandoned the consumption of brandy and strong beer. The visit to Coleorton proved very happy. It was like a return to the old days when the two poets had read their verses to each other under the Lime-tree Bower and the Alfoxden trees. Coleridge heard 'The Prelude,' and the recitation of that "Orphic song" drew from him a response, sadder even than the ode 'Dejection' of four years earlier, but to the full as musical. These 'Lines to Wordsworth' were sent by Coleridge to Beaumont in January, 1807, and it is fortunate the MS. has survived, for it has preserved for us the following magnificent passage. It followed the line  
Not learnt, but native, her own natural notes!—  
Dear shall it be to every human heart,  
To me how more than dearest! me, on whom  
Comfort from thee, and utterance of thy love,  
Came with such heights and depths of harmony,  
Such sense of wings uplifting, that its might  
Scatter'd and quell'd me, till my thoughts became  
A bodily tumult; and thy faithful hopes,  
Thy hopes of me, dear friend! by me unfehl!  
Were troublous to me, almost as a voice  
Familiar once, and more than musical;  
As a dear woman's voice to one cast forth,  
A wanderer with a worn-out heart forlorn,  
'Mid strangers pining with untended wounds.  
O friend! too well thou know'st, of what sad years  
The long suppression had benumb'd my soul,  
That, even as life returns upon the drown'd,  
The unusual joy awoke a throng of pains—  
Keen pangs of LOVE, &c.

There is too, in this original draft, one line significantly omitted by Coleridge—the line here italicized:—

And round us both

That happy vision of beloved faces  
(All whom I deepest love—in one room all).

And it is not less painfully significant that while the draft was headed 'To William Wordsworth,' and the first line ran thus,

O Friend! O Teacher! God's great gift to me!  
when the lines came to be printed ('Sibylline Leaves,' 1817) as much as possible of the colour of personality, if not of friendship, had been discharged, and as elaborately as in the case of 'Dejection,' the title being 'To a Gentleman,' and the opening line:—

Friend of the Wise! and Teacher of the Good!  
So stood the heading and opening, sad to say, even in the edition of 1828-9, although at the very time it was being prepared the two old friends (with a difference) made their Rhine tour. But it affords some little satisfaction to find that in the last edition of his poems with which Coleridge had anything to do, that of 1834, the old heading, 'To William Wordsworth,' was restored.

Coleridge reappears but fitfully in the correspondence until the end of 1808, when, comfortably housed with the Wordsworths at Grasmere, he projected the *Friend* with a buoyant hopefulness which gradually sank into a puzzlement of despair as the defects of the execrable printing and publishing arrangements he had contrived made themselves felt. Of this period, when there had been a great diminution in the consumption of opium, Miss Wordsworth writes:—

"By the great quantity of labour that he has performed since the commencement of the *Friend* you will judge that he has upon the whole been very industrious; and you will hardly believe me when I tell you that there have been weeks and weeks when he has not composed a line. The fact is that he either does

a great deal or nothing at all; and that he composes with a rapidity truly astonishing, if one did not reflect upon the large stores of thought which he has laid up, and the quantity of knowledge which he is continually gaining from books.....He has written a whole *Friend* more than once in two days. They are never transcribed, and he generally has dictated to Miss Hutchinson, who takes the words down from his mouth."

Soon after the stoppage of the *Friend* Coleridge rejoined his family at Greta Hall, but early in the winter he fled to London, never to return, save for a week or two in 1812. In a letter written at Hammersmith towards the end of 1811 we hear of three portraits of Coleridge hitherto unrecorded:

"On Wednesday night I slept in town, in order to have a mask taken, from which, or rather with which, Allston means to model a bust of me.....Mr. Dawe, Royal Associate [this was Elias's "Late Royal Academician"], who plastered my face for me, says that he never saw so excellent a mask, and so unaffected by any expression of pain or uneasiness. On Tuesday, at the furthest, a cast will be finished, which I was vain enough to desire to be packed up and sent to Dunmow. With it you will find a chalk drawing of my face, which I think far more like than any former attempt, excepting Allston's full-length portrait of me [taken at Rome, no doubt, in 1806], which, with all his casts, &c.....are lying at Leghorn, with no chance of procuring them."

Prof. Knight has no note on this passage, but we believe that the Lord Chief Justice possesses Dawe's chalk drawing, and that it has never been reproduced.

A large gap in the correspondence occurs here, Coleridge's next letters being dated from Bristol in 1814, and from Calne in 1815. His intimacy with the Beaumonts was resumed and continued when he removed to Highgate in the following year, but there appears to have been little correspondence in these later years, and that of no great importance. In a letter, however, to Lady Beaumont of March, 1826, there is a passage which it is interesting to compare with the 'Work without Hope' ("All nature seems at work," &c.) composed just a year later. It is a prose version of those exquisite lines, with the addition of an acknowledgment that "the spell that drowsed his soul" was of his own conjuring. We do not remember that Coleridge has anywhere else made a confession so frankly, without at the same time obscuring it with a cloud of dubious excuses:—

"Though I am at present sadly below even my par of health, or rather unhealth, and am the more depressed thereby from the consciousness that in this yearly resurrection of Nature from her winter sleep, amid young leaves and blooms and twittering nest-building birds, the sun so gladsome, the breezes with such healing on their wings, all good and lovely things are beneath me, above me, and everywhere around me, and all from God, while my incapability of enjoying, or, at best, languor in receiving them, is directly or indirectly from myself, from past procrastination, and cowardly impatience of pain."

Although it has been impossible, in the space available, to do more than indicate the wealth of interesting matter of various kinds contained in these letters, we must here take leave of them, grateful to those whose liberality permitted their publication, and to Prof. Knight for the editorial care

he has bestowed on them. Much, in many ways, has been gained by arranging the collection in chronological order, and the difficulties of placing undated letters have been, as a rule, very successfully overcome. There are, however, we think, possibly one or two exceptions. Internal evidence would seem to show that the letter of Wordsworth printed (ii. 121) among those of 1811 was written in the summer of 1806; and that of Coleridge relegated to 1811-12 (ii. 164) in the early spring of 1804. Prof. Knight's preface is a model of excellence, and his annotations are always so much to the point that we could have wished them less thrifitly dispensed.

*The Language of China before the Chinese: Researches on the Languages spoken by the pre-Chinese Race of China Proper previously to the Chinese Occupation.* By Terrien de Lacouperie. (Nutt.)

This work forms another link in the chain of evidence with which Prof. Terrien de Lacouperie has proved almost beyond the reach of controversy the general truth of his theory about the origin of the Chinese. He was not the first to suggest that the earlier seat of the Chinese had been in Western Asia, but to him belongs the credit of having discerned evidence and collected proofs that they had been subject to the dominating influence of Susiana. In a long list which he gives (pp. 114, 115) of the points of civilization which they brought with them into China from South-Western Asia, there are so many which bear the impress of the Babylo-Assyrian influence that, taken with the other witnesses he calls on his behalf, they make out an almost irresistible case. Many circumstances seem to suggest that it was in about the twenty-third century B.C. that the Chinese, disturbed, probably, by some great political convulsion, moved across Asia eastward, just as we know that at the end of last century a body of 600,000 Kalmucks marched bag and baggage from Russia to the confines of China.

The line of march thus indicated naturally brought the wanderers to the north-west of China, where, according to their earliest records, we find them settled. But they came into a country which was already populated, and by tribes some of whom were by no means destitute of culture. In the 'Book of History,' which contains the earliest Chinese annals of their race, we find constant references to the tribes by whom they were surrounded, with whom they fought, and whom they, for the most part, subjugated to their sway. Those who refused allegiance to the new-comers were driven southwards, and at the present time are to be found scattered over the southern and western frontier lands of China, as well as over some of the mountainous districts in the same quarters within the frontier. The object of Prof. Terrien de Lacouperie's present work is to give the results of his investigations into the history of these tribes, the affinities of their languages, and the influence which these had upon the language of the Chinese. Those, and only those, whose fate it may have been to look into any question connected with ancient or even modern Chinese history will be able to appreciate the enormous amount of work

represented in the 148 pages of the volume before us. To wade through the huge, ill-digested, unindexed mass of Chinese historical literature, finding only short references to the subject of the search, compelled to pick up here a little, there a little confused and sometimes apparently contradictory matter, to identify the tribes even approximately under the countless names by which they are known, is, indeed, the labour of a literary Hercules. This labour Prof. Terrien de Lacouperie has undertaken, and though by the very nature of the circumstances his work is incomplete, he yet has accomplished a task for which every student of the ethnology of South-Eastern Asia will be for ever grateful.

To many the influence on the language of the Chinese produced by social contact with the aborigines of China will be the most interesting portion of Prof. Terrien de Lacouperie's work. It is now generally recognized that the early Chinese language belonged to the Ugro-Altaic group of the Turanian family, many of the characteristics of which it still retains; but by the fusion of the people with the native tribes it lost some of its recognized features of ideology, as by the same process did the languages of the tribes. But the most remarkable effect of the intermingling of these tongues is the development of tones which serve as "compensation for the losses in the phonetic stuff of words by contraction, ellipsis, and otherwise," by establishing "a difference of pitch of the vocalic sound, which pitch is simple or compound according to the peculiar character of the loss sustained." One striking piece of evidence which Prof. Terrien de Lacouperie adduces to prove this part of his case is that the hold of the tones in the languages is in proportion to their stay within the influence of the linguistic struggle. Thus he notes that the Chinese dialects have four tones, in some dialects extended to eight by augmentation in a lower and upper class; the Shan-Siamese have five; the Annamites, the Karengs, and the Kakhyens six; some of the Miao tribes eight; the Lolo and Meniak three; the Sifan, Liso, Moso, and Burmese two; the Nagas, the Jungs, and the Tibetans two. For details on these and kindred matters we must refer our readers to the book itself, which will be found invaluable as a work of reference on the most interesting and complex question of the ethnology of South-Eastern Asia.

*Alumni Oxonienses: the Members of the University of Oxford, 1715-1866.* Vol. I. By Joseph Foster. (Privately printed.)

*London Marriage Licences, 1521-1869.* Edited by J. Foster. (Quaritch.)

*Durham Visitation Pedigrees, 1575, 1615, 1666.* Edited by J. Foster. (Privately printed.)

*The Visitation of Middlesex, 1663-4.* Edited by J. Foster. (Privately printed.)

THAT a single student should produce within the space of a few months the above four volumes is a fact which speaks for itself. Mr. Foster has long been known as a most enterprising and indefatigable genealogist, but in accomplishing this feat he has fairly surpassed himself.

There are no signs of any abatement in

that growing enthusiasm for genealogical study, on both sides of the Atlantic, which has been referred to by the Bishop of Chester as a remarkable sign of the times. Speaking as an historian, he expressed his hope that many might thus incidentally be led to the study of history; and an instance of the value of this great movement may be found in the labours of the Pipe Roll Society, which, invaluable as they are to historians, are only rendered possible by the support which the society has received from students of early genealogy. To this movement Mr. Foster's works have contributed to an appreciable extent, not only by his energy in collecting materials and placing them at the disposal of the student, but also by the relentless war he has waged against spurious pedigrees. The Augean stables of genealogical myth have been largely explored and cleansed, and the task still proceeds apace.

The first two of the above works have their origin in the collections of the great American genealogist Col. Chester. His transcript of the Oxford matriculation registers from 1564 to 1869 has often been heard of, and students have longed in vain to see this invaluable compilation made accessible to the public. Its compiler, however, asserted that it would "never be printed"; and even had he consented to have it published it was feared that the risk of a heavy loss would prove an insuperable obstacle. After his death, however, Mr. Foster came forward and purchased the transcript himself, with the intention of continuing and perfecting the work, and of eventually giving it to the world. The registers have now been transcribed by him down to the present year; the degrees have been added throughout, apparently with great care; and the whole list has been extensively annotated from Mr. Foster's private collections. When we state that in these are included unique and complete transcripts of the Admission Registers, from the beginning, of all the Inns of Court, it will be seen that the original value of Col. Chester's voluminous MSS. has been increased to no small degree under the hands of their editor.

From a correspondence which, it may be remembered, took place in our own columns, it appeared as if there might be some danger of Mr. Foster's spirited undertaking clashing with the praiseworthy labours of the Oxford Historical Society. It is, therefore, extremely satisfactory to learn that there is no rivalry between the two, and that Mr. Foster has met at Oxford with cordial encouragement. The two schemes, indeed, stand on a different footing, the primary interest with Mr. Foster being genealogical, which it is not for the society. Moreover, as far as concerns Mr. Foster's present undertaking, it deals with nothing earlier than 1715, while the society will be restricted for many years to an earlier period. This being so, it is a clear gain to have the later half of the matriculation registers placed in our hands at once. We would lay special stress on the fact that Mr. Foster has here laid the foundation stone, as he himself urges, on which all can now help to build. If the Oxford registers for the modern period are ever to be adequately annotated, it can only be by com-

bined effort extended over a wide area. When Mr. Foster's work is complete it will be in the power of every Oxford man "to add, if only a stone, to the structure."

To genealogists themselves such a register can need no commendation. Giving as it does the parentage, birthplace, and age at admission of every Oxford man, it will for them be a priceless possession. We can only hope that they will show their gratitude by extending a liberal support to its enterprising editor.

Col. Chester's 'London Marriage Licences,' or rather his excerpts therefrom, have been recently printed for the use of the members of the Harleian Society. Mr. Foster has edited them on a different system, rearranging them in alphabetical order. Col. Chester described these licences as among his "greatest genealogical treasures," and the fortunate possessors of this handsome volume will doubtless share his opinion. It was a graceful thought of the editor to prefix to it a portrait and memoir of the American genealogist to whom we owe so much. The original transcript appears to have been printed with most scrupulous care.

The welcome edition of the Durham Visitations is due, we learn, to the fact that Mr. Foster is a native of the county, and has long desired to accomplish the task he has here performed, that of issuing a complete record of the whole of the Heralds' Visitations of the Palatinate. Such a volume is unique of its kind, and we are curious to learn how the editor was enabled to include Dugdale's Visitation (1666), visitations of this period rarely existing in duplicate. It would be, however, only fitting that the College of Arms should afford him all the information in its power, considering his exceptional services to the cause of genealogy. The volume well illustrates the importance of collation for the study of visitation pedigrees by the case of the Trotter descent, Mr. Foster having checked the accepted text by the valuable copies of the original visitations at Queen's College, Oxford. We may note that his discovery that Capt. John Pemberton died in July, 1643, knocks the keystone out of the laboriously constructed arch on which rests the Pemberton pedigree given by Burke and others.

The Visitation of Middlesex "began in the year 1663" will be prized by the collector of the future as a real curiosity. Mr. Foster had the good fortune to acquire the copy of Sir T. Phillipps's privately printed edition of this visitation which had belonged to Sir Charles Young, Garter King of Arms, and had been by him corrected from the original in the archives of the College, till he could certify it as a perfect text. His corrections of the Middle Hill version are very numerous, and have enabled Mr. Foster to claim for his edition the unique distinction of containing a visitation "as recorded in the College of Arms."

In parting with this genealogical nosegay we may express our pleasure at the sober tone now adopted by Mr. Foster. There was a time when he might almost have been described as the Ishmael of genealogists; but the vigour of his onslaught on the lax system which prevailed in popular works of reference has borne satisfactory fruit, and he may rest assured that his praiseworthy labours are now fully

appreciated. We are not sure, however, that the time has yet come when a too credulous public can afford to dispense with his "Chaos."

*Essays on some of the Modern Guides of English Thought in Matters of Faith.* By

Richard Holt Hutton. (Macmillan & Co.)

The title of this book is in itself highly significant. On turning to the table of contents we find that the authors discussed are by no means all of them divines, or even professed philosophers. We have, indeed, Cardinal Newman and F. D. Maurice; but we have also Carlyle and Mr. Matthew Arnold; and nearly half of the volume is devoted to George Eliot. The essays contain a good deal of the purely literary criticism to which these authors naturally lend themselves; but the main purport of the book is to draw out or to compare the views of these "guides of thought" as regards the ancient problems of man's nature and destiny. And hence Mr. Hutton's volume has a freshness and unity of treatment which could hardly have been looked for in a discussion of such familiar authors by so veteran a critic.

Mr. Hutton—though without in the least pretending to such a function—is, in fact, speaking here as himself one of the "modern guides of English thought in matters of faith." He is responding from the Christian fortress to missiles which he justly perceives to be none the less explosive and dangerous in that they flutter, so to say, into the beleaguered city on the wings of a poem, or are diffused among the food-stuffs of history, essay, and novel.

It is from this aspect, then, that we must discuss the volume before us, passing by much which its purely literary criticism might tempt us to say—much of agreement, but something, too, of remonstrance at what seems to us, especially in the essays on Cardinal Newman and Mr. Arnold, a too lavish admiration for passages which express ideas specially interesting to the critic himself. Purely poetical criticism has never, we think, been Mr. Hutton's strongest side (there is, by the way, a bad mistake in the quotation from Horace, p. 104); and one passage on p. 130 of this volume seems somewhat below the level of the rest of the book, including as it does a comparison between Mr. Arnold and Lord Tennyson worthy only of those shallower spirits (to whom Mr. Hutton assuredly does not belong) who through mere caprice and petulance are weary of hearing Aristides called "the Just." On the other hand, the analysis of various styles of novel-writing, in the essay on 'George Eliot as Author,' will strike the reader as particularly delicate and suggestive criticism. Turning, however, to the main purport of the book, we find that the five "guides in matters of faith" may be rudely arranged in the following order. Cardinal Newman believes all he is told; Maurice, all he likes to believe; Carlyle, what he cannot help believing; Mr. Arnold, as much as he can persuade himself to believe; and George Eliot, just what the definite evidence, in her judgment, points to. Let us begin with the firm, if low ground on which this last thinker stands, and then mark by what machinery the others raise themselves to their respective heights.

George Eliot starts at once by frankly making the best of a bad business. "Life," she says,

"though a good to men on the whole, is a doubtful good to many, and to some not a good at all. To my thought it is a source of constant mental distraction to make the denial of this a part of religion, to go on pretending things are better than they are. To me early death takes the aspect of salvation, though I feel, too, that those who live and suffer may sometimes have the greater blessedness of being a salvation."

And again, pleading with one who, in despair at the loss of hope in a future life, was disposed to lose interest in the bettering of actual human fates:—

"As to duration and the way in which it affects your view of the human history, what is really the difference to your imagination between infinitude and billions when you have to consider the value of human experience? Will you say that since your life has a term of three score years and ten, it was really a matter of indifference whether you were a cripple with a wretched skin disease, or an active creature with a mind at large for the enjoyment of knowledge, and with a nature which has attracted others to you?"

Now surely this is reasonable and clear enough. George Eliot believes that there is no life beyond the grave; she recognizes that, this being so, life on earth is a mingled, a questionable boon; but she does what she can, not to pretend that man's fate is really a very fine thing, but to urge that it is of sufficient importance to impel each of us most strongly towards bettering the lot of our neighbours and our successors. In order to appreciate the courage and good sense of this position, we ought to compare it with the full-blown Positivist attempts to show that human fate, in spite of our mortality, is in reality as good as can be wished. Such attempts are, in fact, closely analogous to the too ready and too unquestioning belief of the ordinary man in any dogma which will lay an anodyne to his pains and fears. "The highest calling and election," says George Eliot, "is to do without opium, and live through all our pain with conscious clear-eyed endurance." And surely her attitude in this matter is sounder not only than the attitude of Comtist enthusiasts who speak of earthly existence as of a great and glorious thing, but even than that cheerful stoical acquiescence in the inevitable which expresses itself in such sayings as "Homo liber de nulla re minus quam de morte cogitat." Or rather, perhaps, we feel that this stoical cheerfulness sits well on the man who is himself deeply suffering, himself on the brink of premature death; but that the man in health and prosperity—such prosperity, at least, as lies in being wiser than the dim multitudes of his human fellows—should fitly take a more sombre, a more strenuous tone. For he should remember, as George Eliot deeply remembered, how vast a mass of hopeless pain is revolving with our impassive planet—how many lives there are to which death is no mere check in happy usefulness, but rather the absolute and irreparable loss of all possibility of re-quital for unmerited injury, of felt relief from sterile woe. In all this Mr. Hutton, though he has not expressly dwelt on it, would no doubt agree; but he seems to do less than justice to the temper which is thus resolved to face the worst, and still not to despair of the republic of man.

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"That is George Eliot all over—the low-spirited acquiescence in a depreciating estimate of human nature, and the obstinate resolve to take the more pity on it, the more dismal is its plight. It never occurs to her that perhaps it would be the truest pity to look deeper into the question why man is so pitiable; whether it is possible that a mere creature of circumstances and of the hour, without the capacity for either true responsibility or true guilt, could be deserving of so much pity as she bestowed on him, or could be even capable of feeling so much pity as she herself felt.....The whole letter shows George Eliot acquiescing, almost eagerly, in the poverty of human nature, yet none the less obstinately set on teaching the world that, even though we have to deal with wretched materials in our effort to improve mankind, we are bound to make the condition of men better than we found it, and that we have the means of doing so if we will. The resolve is noble enough, but it seems strange that she did not infer from it that after all she had misunderstood the nature which was thus tenacious of its ground, and which, though believing the odds to be all against it, fights on all the same."

Why is it strange that she should pity human nature the more, the more dismal was its plight? Transient, ignoble, paltry though we may feel ourselves and our neighbours to be, we know too well that there is no narrow limitation of their and our capacity for pain.

Again, when Mr. Hutton asks why, because she felt herself courageous, she did not assume herself to be immortal, we come to the line which separates George Eliot's unflinchingly scientific resolve to believe nothing without definite evidence from the views of those who admit, in different degrees, the validity of our subjective feelings as a ground for faith. Such persons may or may not give credence to any definite revelation, and they may combine their subjective sensations in all possible proportions with supposed objective proofs. Carlyle and Mr. Matthew Arnold represent in the present volume the subjectivists who reject revelation; and, for brevity's sake, we must here confine ourselves to Mr. Arnold alone. He, as we know, rejects both a personal God and human immortality, but nevertheless believes that,

"starting from what may be verified about God—that He is the Eternal which makes for righteousness—and reading the Bible with this idea to govern us, we have here the elements for a religion more solid, serious, awe-inspiring, and profound than any which the world has yet seen."

To this Mr. Hutton—justly, as we think—replies that there can be no evidence as to the "eternal" character of this supposed power:

"If the earth came to an end, and there be, as Mr. Arnold apparently inclines to believe, no life for man beyond his life on earth, then the enduring stream of tendency would endure no longer, and 'the eternal' would, so far as it was verifiable, sink back into a transitory and extinct phenomenon of the terrestrial past.....No wonder that the religion.....to which Mr. Arnold hopes to convert the world does not always appear, even to himself, either hopeful or solid."

Surely the scheme is little more than another attempt—more moderate and more rational, if you will, than the many attempts which have preceded it—to get facts out of subjective impressions, to deduce an external system of nature from the aspirations of the inner man. Or perhaps we may say that we have here merely an impressive state-

ment, in ethicallanguage, of the demonstrable and admitted fact that if any society is to be stable, the far-seeing impulses of its members must gradually gain upon the immediate impulses, the altruistic emotions must vanquish the egoistic ever more and more.

But when Mr. Arnold would fain have his readers believe that this was "the secret of Jesus," that the inward peace derivable from self-renunciation was the main gist of Christ's message to men, then, indeed, is he affording a signal example of that kind of illusory conciliation which led Leibnitz—was it not?—to say that everybody really agreed with him, and that "the utterances of all antecedent philosophers might be interpreted in a favourable sense."

"If we are to take our Lord's secret," says Mr. Hutton,

"let us take it in His own language, not in Mr. Arnold's. Turn, then, to His own language, and what do we find? We find, 'Blessed are the pure in heart, for they shall see God.' Does that mean the same thing as 'Blessed are the pure in heart, for they shall hit the mark, they shall succeed'?.....'Blessed are ye when men shall revile you.....for great is your reward in heaven.' Does that promise mean the same as 'The more you are persecuted and maligned, the greater is your reward on earth, no matter whether there be any world beyond this or not'? Yet that is what Mr. Arnold tries to make it mean, in order to reconcile his interpretation of the 'secret of Jesus' with the actual words of Jesus."

This criticism seems to be in itself unanswerable, and might easily be even more strongly put. It is surely plain enough, from whatever side we approach the Gospel story, that Jesus Christ promised a life after death to His disciples, and that they believed that He had justified this promise by showing Himself to them alive after His bodily death. "If Christ be not risen," as St. Paul insisted, with obvious truth, "then is our preaching vain, and your faith is also vain." We may take Christianity or leave it; but we cannot logically reaffirm its conclusions and leave its evidence out.

It is clear that Mr. Hutton does himself accept the Resurrection as a fact, and he apparently accepts therewith those subsidiary and so-called "miraculous" occurrences on which the early Christians largely relied. "Mr. Arnold," he says,

"betrays the immovable prejudices by which his intellectual life is overridden in a hundred forms; for example, by the persistency with which he remarks that the objection to miracles is that they do not happen, the one criticism which I venture to say no one who has taken pains to study evidence in the best accredited individual cases, not only in ancient but in modern times, would choose to repeat."

These seem strong words, and it would be unfair to press Mr. Hutton as though he were postulating interruptions in the uniformity of nature. If by "miracles" he means merely "objective indications of the existence of an unseen world," then his claim is one with which the champions of any definite religion whatever will in the long run find it hard to dispense.

But now we come to those religious thinkers who do accept both subjective and objective evidence to God and immortality, and who have crystallized such evidence for themselves into the Protestant or the Catholic form of Christian faith. And here

it seems to us that the quasi-accidental character of Mr. Hutton's volume, as a collection of essays suggested by separate occasions, has involved a lack of proportion which tells against the side to which he himself inclines. Both in Maurice and in Cardinal Newman we recognize characters of exceptional nobility and sweetness, minds deeply interesting to the student of human nature; but yet those minds, considered as mere engines for getting at the actual facts of some problem deeply tinged with emotion, were surely instruments on which nobody could be advised to rely. Cardinal Newman especially should, we think, be treated as the imperial Romans treated virtue—he should be praised and let alone. He is an Englishman of whom we are all proud; it may be feared that we should not continue quite so proud of him, intellectually speaking, if a Voltaire, instead of a Kingsley, were let loose on the 'Tracts' and 'Apologia.' The true way to honour Cardinal Newman is to think of him in some scene as far removed as possible from dogma and disputation—looking out, when he had resolved to leave Oxford, at the snap-dragon rooted on the college wall, which, ere the mastering impulse came, he had fondly chosen as the emblem of his own clinging stay—or "tossing at sea in the Straits of Bonifazio," and brooding on that appeal to the "kindly Light" which has mingled itself with the *desideria orbis catholici* and the sad peace of evensong. So regarded, he has his place in that long gallery of saints and martyrs who do, indeed, after a manner testify to the unseen world, but chiefly by the thought of how cruel must be the irony of fate if all the uplifting of these ardent souls shall prove to have been altogether vanity.

There were much more to say; but here we must leave this little book, which, as we have already implied, shows Mr. Hutton at his best—a critic with power to feel and to excite a deep and varied interest on many topics of worthy thought, a "guide in matters of faith" whose candour and earnestness have won for him greater weight and influence than belong to many a more officially accredited champion of Christianity.

#### NOVELS OF THE WEEK.

*April Hopes.* By W. D. Howells. (Edinburgh, Douglas.)

*Her Brother's Keeper.* By Mrs. J. K. Spender. 3 vols. (Spencer Blackett.)

*Love in Idleness: the Story of a Winter in Florida.* By Iza Duffus Hardy. 3 vols. (White & Co.)

*Under the Stars and under the Crescent.* By Edwin de Leon. 2 vols. (Sampson Low & Co.)

*Gabrielle; or, Worth the Winning.* By Mrs. John Bradshaw. (Allen & Co.)

*Birth-Rights.* By Edgar Ray. (Fisher Unwin.)

*Mensonges.* Par Paul Bourget. (Paris, Lemerre.)

*Dans les Prés et sous les Bois.* Par l'Auteur des 'Horizons Prochains.' (Paris, Calmann Lévy.)

In 'April Hopes' Mr. Howells acts honestly in accordance with his principles; he tells no story because he has none to tell, but occupies himself with an imaginative

analysis of commonplace characters which shows his peculiar ingenuity and originality of expression. In that respect the book is interesting; it is also interesting to English readers as a study of various details of American life and manners, but otherwise it is not interesting. Possibly one misses the finer points the author makes in contrasting Boston and New York ways, but the cleverness of his exhibition of character by means of conversation is easier to judge, however difficult it may be to grasp. The characters are educated people, in fact over-educated, and like all Mr. Howells's people of that sort they are made to succeed in conveying their meaning in epigrams, or to use language which reveals their thought under an affectation of concealing it. This system of bringing an acute moral philosophy into the ordinary gossip of every-day society misses its desired effect, and instead of giving an impression of brilliancy to conversation makes it extremely tiresome. Mr. Howells's process, in fact, is not really analysis, for he discovers too much. His total effect in the presentation of a character does not justify the elaborate account of its ingredients. He seems to invert the proper method by setting to work to analyze before he has got the matter to work on. 'April Hopes' in this respect is to be contrasted unfavourably with 'The Rise of Silas Lapham' and 'The Minister's Charge.' Mr. Howells is, of course, still intensely American. That is always strongly in his favour; among English readers it is probably one of the reasons of his popularity, and at all events it ought to be. In 'April Hopes,' however, he is found giving traits to Americans which should be meant for mankind; but on the other hand a discussion about Touguénief is thoroughly characteristic, and, to descend to a trifle, so is this: "I wonder why always boiled ham at a picnic," says a lady; "under ordinary conditions, few of us can be persuaded to touch it." In another trifle Mr. Howells makes a bad mistake. A coffee biggin is not a contrivance with a spirit lamp and a glass bulb, and the lady who had set one up when she was in England had certainly never looked out the word "biggin" in Dr. Murray's dictionary.

The gradual decadence from virtue of an hereditary drunkard is a gloomy subject for a story, and Toynbee Hall and its doings, though most praiseworthy, do not seem particularly suitable topics for a work of fiction; yet there is much pathos in the struggles of the brave Ursula Campion to keep her brother straight, and such chapters as that describing a Sunday in East London cannot be without interest. There is, indeed, much good description and character in Mrs. Spender's story, though the ill-conditioned Raymond takes too large a space in it.

The author of 'Love in Idleness,' having visited Florida a year or two ago, is quite justified in making the most of her experiences, for a mixture of personal observation never comes amiss in stories which might otherwise be little else than a record of inanities exchanged between idle young men and idler young women. Nothing could well be more threadbare than Miss Duffus Hardy's theme, so far as her characters and their proceedings are concerned. They flirt because they meet, and they talk

out of pure lightness and emptiness of heart. No doubt they exist only for the purpose of enabling the author to string her descriptions of Florida on a continuous thread. That purpose they serve fairly well, and when the best amongst them is killed off, and the others pair and disappear, the reader easily dispenses with their company. But he preserves in his memory many a pleasant little vignette of nature, and feels that his three-volume novel has taken him without effort over comparatively untraversed ground.

Mr. de Leon, like Miss Duffus Hardy, has travelled, and his pictures from the western and eastern hemispheres have an interest here and there which is born of a conscientious effort to draw constantly from the life. In South Carolina at the collapse of the Secession government, on board a Cunarder, in the Brazilian *sertões*, and in Constantinople, we are introduced to persons and things which have come under Mr. de Leon's observation, and which he exerts himself to put down on paper as the background of his not unpleasant story. In the first volume he adds to the local colouring a rather deep tinge of prejudice in favour of "a people isolated from all foreign sympathies by the artfully-applied stigma of 'slave-holders'"; but even so there is much in the picture which legitimately impresses the imagination of the reader. Nothing is too bad for him to say of the emancipated negroes, and he does not trouble himself to consider how inevitable was their demoralization under the circumstances. Mr. de Leon is not quite master of his pen, and frequently makes the same sentence or quotation do double duty in the course of a few pages; but there was matter enough in his plot and reminiscences to make a readable narrative.

Mrs. Bradshaw's readers will agree with her in thinking that Gabrielle was worth the winning. Less might be said for the harmless middle-aged man who won her—mainly by waiting until she took pity on him. The plot of the story is interesting as far as it goes, and it is told in a natural and agreeable manner.

Mr. Ray's 'Birth-Rights' is at once romantic, commonplace, and rather dreary and depressing. It relates the lives of two young people—he an auctioneer's clerk, she "his dove-lady." They are to be found (when at home) in the vaguest of garrets off the Thames Embankment, where the young man might have been seen "mirroring his face in the calm waters." There is an Italian gentleman, who "hisses," "clenches," and revenges himself generally, without much rhyme or reason; there is also a pair of sisters—one the "prettiest" of the two—but neither is of much value; there are other characters bearing themselves well, nobly even, yet failing to interest the reader in the process. Writing on different lines and in a different manner the author might, perhaps, do better; in his present mood and tense there is not a great deal to hope for.

In his new novel M. Bourget tries to be modern, and succeeds in being monotonously disgusting. He presents us with an almost unredeemed picture of lust, with side glimpses of lower forms of vice. There is little in the way of the development of cha-

racter, and nothing that is not crapulous, except two rather shadowy young women; and of five persons who play the principal parts, the whole—namely, the two chief women characters and the three chief men characters—are alike ignoble. Of course, seeing what sort of a person M. Bourget is, we assume that the Academy will have to elect him some day. The members are, indeed, resigned to it. But there might still almost be a risk if he were to call upon the Academicians 'Mensonges' in hand. M. Bourget seems greatly concerned throughout his book to give the reader evidence of the nature of his own personality; he is anxious to prove that he is a writer who knows his literature, and therefore he takes the odd course of elaborately praising 'Adolphe' no fewer than four times in this single book; he is still more anxious to demonstrate to the reader that he is a writer who knows real ladies, an author not like those of whom he speaks contemptuously, who go not into the world. But why, in the name of all his affectations, why does he describe evening dress as "le costume d'un oisif et d'un snob"?

A pleasant contrast to M. Bourget's book is presented by that of Madame de Gasparin. 'Dans les Prés et sous les Bois' is a volume of stories, the scene of which is chiefly laid in Switzerland—some of them love stories, some of them almost like little tracts, nearly all of them sad, full of a certain pietistic sentiment, Protestant we believe. If Madame de Gasparin cares, however, to write for the wicked world, let us implore her to abandon the fatal habit of ending her stories with sentences in very large capitals.

#### COOKERY BOOKS.

*Superior Cookery.* By Mrs. Black. (Collins & Sons.)

*The Afternoon Tea Book.* By Agnes Maitland. (Hogg.)

MRS. BLACK'S 'Superior Cookery' is remarkable for some extraordinary French. "Sole à la Normandie," "Cabiland à la Crème," "Friandeau of Veal," "Œufs brouillée," and "Canapé of Eggs" are but a few of the strange titles of her receipts. Apparently accents are scarce in Glasgow, and possibly the French may be that of Edinburgh in the days of John Knox. The proof of the pudding is, however, in the eating, and so we have carefully analyzed Mrs. Black's book, undeterred by these little difficulties. Some surprise we felt now and again at the dishes, as, for instance, "eau sucree" included under "Superior Cookery," for half a pint of cold water (even if iced) and a dessert-spoonful of fine sugar, to be taken a teaspoonful at a time, will not produce what ladies generally consider as deserving of that name. We will, however, waive the discussion of this point and turn to a more complicated branch of the subject, such as "chaudfroid of chicken." Now we do not hesitate to say that any one who attempts to make it from Mrs. Black's directions may produce what she would call "a very pretty dish," but it will be about as much like a true "chaudfroid de poulets" as an Irish stew. Why, the very first condition of a true "chaudfroid" is that each fillet of chicken should be separately masked by the chaudfroid sauce (which should contain chicken essence, by the way), and that so delicately that its shape can be seen. In place of this exquisitely tempting bit of culinary art Mrs. Black offers us half a cooked chicken cut up in little bits and run into a mould with gelatine and cream! Such a caricature of a classic dish is bad; but what

shall be said of a cook who gives us two totally different receipts for the equally classic "tartare," in both of which she omits the shalot and other specially distinctive ingredients, and who asserts of one of these (No. 32)—the one which is most seriously wrong—that it is the same as "mayonnaise verte"? Now it is true that *tartare* is made on a basis of *mayonnaise verte*, but *tartare*, as its name implies, is a sauce of an essentially hot character, and requires the addition of English mustard, pepper, or hot vinegar or cayenne as well as shalot and minced gherkins; and these additions essentially differentiate it from *mayonnaise verte*—a sauce made on a simple *mayonnaise basie*, to which should be added chervil, tarragon, cress, and pimpernel, or in their default chervil only, with tarragon vinegar. The receipt given by Mrs. Black to do duty for both may produce a good sauce, but it will produce neither *tartare* nor *mayonnaise verte*.

We have entered at some length into these mistakes because they are the sort of mistakes of inaccuracy which cause our own country-women to fail so egregiously in those very departments in which Frenchwomen excel. It is not because they are less intelligent, less naturally capable, than their French sisters that they are out-rivalled by them in all the smaller arts of life; it is simply because they will not understand the superlative value of delicate accuracy in whatsoever they may put their hands to. For this same reason we must scold Miss Maitland, whose unpretending little book, "Afternoon Tea," is in many respects worthy of much commendation, for similar carelessness. She, too, gives a sauce which she calls "mayonnaise." This receipt of hers is really a very good sauce for sandwiches; but, having been so severe on Mrs. Black, we must request Miss Maitland to observe (and somehow we feel quite sure that she will take our observation in good part) that "mayonnaise" proper must have oil and vinegar, and salt and pepper, &c., but it must not have anchovy and mustard and cayenne; and we venture to suggest to her that when her excellent receipts for cakes bring her little book to its second edition, she should, out of respect for the classics of her art, christen this sauce for which she is responsible the "Maitland" or the "Agnes." We need only run over her remarks on tea-making to see that she has an accurate mind, which might be trained to maintain the value of high traditions in things culinary with tact and grace.

#### OUR LIBRARY TABLE.

MR. H. F. BROWN, whose "Life on the Lagoons" made a favourable impression three years ago, has reprinted some pleasant articles from the magazines, and added others of a similar character, on episodes in Venetian history, and called the whole *Venetian Studies* (Kegan Paul & Co.). The best are those on Catharine Cornaro and on the Spanish conspiracy; the worst is that on Carmagnola, whom Mr. Brown altogether underrates, not even mentioning the famous battle of Arbedo, which attracted the admiration of Machiavelli. The man who first showed how the Swiss phalanx, hitherto invincible, could be successfully met was no ordinary *condottiere*, but master of the art of war. We cannot, to continue fault-finding, share Mr. Brown's admiration of Sagredo's *relazione* (p. 377). It clearly shows that the Venetian had no conception of the real causes of quarrel between Charles I. and the Parliament. Sagredo fancied Charles's great weakness was his "incomparable sincerity"!

*The Praise of Folly* is a book of which we can never tire. It is a book for all peoples and all times, and we cordially welcome the cheap edition, with good print and tolerable paper, which Messrs. Hamilton, Adams & Co. send us. The edition has no prefatory notice or remarks, but is described on the title-page as "translated from

the Latin," and in the advertisement as "an English translation of the 'Encomium Moriae.'"<sup>13</sup> The translation is an old one, and was last published in 1876 by Reeves & Turner in a very excellent manner. The present edition is illustrated with cuts which are copies of some copies of Holbein's original drawings, but their exact descent is not described, nor have we been able to trace it. We have said enough to indicate that this edition is not exactly the form under which old friends would welcome Mistress *Mopia*, but it is a form which will win new friends, and the more widely the spirit of Erasmus is understood and appreciated the less likely are we to be troubled with hysteria in politics, literature, or journalism.

*The Bi-metallic Question.* By Samuel Smith, M.P. (Eppingham Wilson.)—Mr. Smith has, as he informs us in his preface, brought together in this volume his pamphlets, letters, and addresses on the "Silver Question" for convenience of reference. "The whole question," he continues, "of the relations of the precious metals, and their bearing upon general prices, is one of the most complex in political economy, and can only be popularized by presenting it from various points of view, and with a variety of argument and illustration." This observation is so true that Mr. Smith need not have sought the reader's indulgence "for reprinting so many papers which travel over the same ground, often-times, it may be said, with tedious iteration." It is needful, in order to give any idea of what the bi-metallic question means, to examine it from many points of view. If we had any remarks to make to Mr. Smith on this head, they would rather be that we should desire that he had discussed one or two points which he has not touched on than that he has included too many. So many treatises on the subject have appeared recently that we need not begin by restating the whole argument here. We may at once admit frankly what Mr. Smith says as to the effect of the financial arrangements of the Latin Union on the relative values of gold and silver, and that he is correct in stating that the "French ratio of 15½ to 1 was sufficient of itself to give practical fixity to the relative value of the metals for about three quarters of a century, that is to say, till France and the Latin Union restricted the coinage of silver, 1873-4." There can be little or no doubt also that Mr. Smith is justified, generally speaking, in his argument that "the English pound sterling was as much affected by the value of silver up to 1872 as if England had been bi-metallic. The gold of England felt the competition of the silver of the Continent just as keenly as if silver had circulated equally with gold in this country." Again, we think there is no denying that he is correct in making the following statement: "Suppose England and France had demonetized gold, as Chevalier proposed in 1858, and the other states of the world had gradually followed till silver became the sole money of the world. The value of gold would have fallen till it sank so low that hardly any mines would pay to work." Again, as to the value of gold and silver in relation to one another, Mr. Smith remarks: "The crucial point of the whole question is, Can legislation fix a ratio between them, or does the cost of production fix it irrespective of all legislation?" We might answer this question pretty nearly in the sense that Mr. Smith desires, and yet feel that after his statement, "What the law cannot fix is the purchasing power of the precious metals in relation to other commodities," and the absence of any proof that two metals were more likely to be steady in this respect than one, he has failed to show that the bi-metallic standard he seeks to establish would be more likely to be constant in value, that is, in purchasing power, than a standard formed from a single metal. And we have one word more: we have to make a very serious remonstrance to Mr. Smith against his speaking in the way he does, as if the introduction of a bi-

metallic standard was opposed in the interest of a class. A man uses a mere rhetorical statement, not a solid argument, when he allows himself to write as if it was the moneyed class in this country which has kept the standard of value as it is for its own selfish advantage: "All burdens fixed in money have grown much heavier. The idle and non-productive class have gained immensely at the expense of the industrious class. The fund-holder, the mortgagee, and the money-lender have drawn within their clutches a large part of the property of the active industrial class." And again: "It is, of course, always the interest of creditors to make the debt as large as possible; and as they represent the financial, banking, and capitalist class, who have the ear of all modern governments, it is more difficult to get due consideration for the rights of the great majority." We may fully feel with Mr. Smith when he says, "I am astonished to see the glib and careless way in which many writers speak of the fall of prices as being a source of unmixed good to the community," and yet regret most sincerely that he should have allowed himself to use the expressions we have quoted above, as if the maintenance of the gold standard were supported by capitalists in their own interests. We think—and we have seen and known of a good many instances of what we say—to take instances from one class only, that those who have advanced money on mortgage have lost largely, and not gained, by the recent dislocation of prices. And Mr. Smith has only to think over the names of our leading bi-metallists, and to remember that Mr. Grenfell and Mr. Gibbs, both Bank of England directors and formerly governors, are among them, to be convinced that capitalists are certainly not all of them on the mono-metallic side.

We have received from Messrs. Blackwood & Sons a work by Mr. Dugald J. Bannatyne under the title of *Handbook of Republican Institutions in the United States of America*. This volume is one which possibly may be found useful by intending emigrants to the United States, and especially by those who may be going to the state of New York. But it is a singular book in its combination of masses of statutes and American Government publications with somewhat flippant and ill-tempered remarks by the Scotch author. The original portion of the work is, however, very small, and the tables and reprints of other papers are fairly well selected, and seem accurate enough. The chief reproach to be addressed to the author is that half of his book is taken up with laws and other documents which are special to the state of New York, while there is nothing to show the Englishman who may be expected to buy the book that many of the matters discussed are differently dealt with in all the various states of the Union. Mr. Bannatyne gives the New York constitution, the state boundaries, the laws dealing with the Indians, elections, militia, taxation, public health, schools, and local government; but he might have done better to have given an account of the principal points of American legislation, with an explanation of the chief differences in these matters as between state and state. Half the volume, as matters stand, is useless to any one not specially interested in the state of New York.

MR. DEVENDRA DÁS has been rightly advised to republish his clever *Sketches of Hindoo Life* (Chapman & Hall). They are well worthy of preservation in separate book form, and supply not only the material of a bright, readable volume for the club or drawing-room table, but a manual of instruction and useful reference to the Anglo-Indian official. The book should, moreover, have an especial interest for those European residents or travellers in India, of either sex, who, without penetrating below the surface of Eastern life, have seen and retained in memory the outer semblance of the *dramatis*

personæ here described. There is scarcely one of the thirty-four sketches presented that is not both faithful and instructive, though more than one might have been improved by amplification. There is no need to cavil at Mr. Devendra Dās's enthusiasm for the "naught girls," but his English readers will hardly be unanimous in admitting that "they are all handsome." The longest paper is that on 'The Hindoo Widow,' reprinted from the *Nineteenth Century*. It gives a heart-rending account of the miseries endured by the many grown-up women and girls who lose their husbands or affianced ones in the various provinces of India, notably in Bengal and the North-West. 'Indian Gipsies' and 'The Folklore of Indian Birds' may be instanced as papers opening out curious and interesting subjects, and the short sketch entitled 'The Lotus,' is a good example of how the measurement and matter-of-fact composition of a plant can be expressed in poetical as well as plain language.

*The Indian Fables* (Sonnenschein & Co.) of Mr. Ramaswami Raju, though a small volume, indicates both learning and patience on the part of the compiler. The moral is occasionally indefinite, and the point (like Euclid's) "without parts or magnitude," while one or two of the fables themselves—the second, for instance—would benefit by greater attention to its English dress. "An Eastern king was very angry with a certain chieftain who had not seen him at Court, though often desired to do so," is not a thoroughly clear commencement to the narrative of 'The King and his Vassal.' On the other hand, there are to be found here and there in these pages specimens of Oriental allegory which may be welcomed on the score of cleverness and comparative novelty. The illustrative etchings are neat and appropriate.

The late tutor of the Prince Imperial, M. Filon, we believe is the author of a book called *Journal de Fidus sous la République Opportuniste, de la Mort du Prince Impérial jusqu'à la Mort de Gambetta*, which is exciting a good deal of attention in Paris, where it has been published by Marpon & Flammarion. It is a volume of which the author is probably not ashamed, or he would, perhaps, not have published it, even under an assumed name; but it is a work which will give pain not only to the enemies of his party, but, we should imagine, also to its friends. The most scandalous imputations are made in it, both upon the living and upon the dead. There are some writers who never hesitate to attack the dead, as the author of the diary which is before us attacks Hérold the composer and Gambetta; but they commonly hesitate before they attack the living in the manner in which this writer has attacked M. Bardoux, Marshal MacMahon, and other distinguished men who might be named. Bonapartists in France can have nothing to gain by the publication of these diatribes and slanders against Legitimists, Orleanists, and Republicans, all of whom are here thrown together in a common denunciation of the wildest and blindest kind, and we are certain that the Empress Eugénie must be as vexed at the appearance of the book as can be any of the intimate friends of those described in it.

MESSRS. BLACK have sent us an edition of Scott's *Poetical Works* in two handy volumes, with a brief life of Scott and short notes by Prof. Minto, who has, we believe, attended to the text more carefully than is usually the case. But Scott's own charming notes have been ruthlessly excised, and, with all respect for Prof. Minto, we look on this as little short of sacrilege. 'The Bridal of Triermain' which is too often omitted, is included, but not 'Harold the Dauntless,' which is a better poem—though, as Mr. Minto remarks, the weakest of Scott's romances—than the 'Vision of Don Roderick,' of which an excerpt is given. It is curious that, though Scott's heart was undoubtedly with the Cameron Highlanders driving back "the despot's

giant guards," the 'Vision' is mere sound and fury, with hardly a trace of genuine poetry.

We have received from Messrs. Macmillan reprint of Mr. Black's recent novel *Sabina Zembra*, the bibliographical note attached to which should be imitated by other publishers,—an edition of *Silas Marner* (Hachette & Co.), with notes, an interesting biography, and excellent appendices for the use of French readers by M. Malfroy, who previously published a translation of the tale,—from Messrs. Cassell various volumes of their admirable "National Library,"—from Messrs. Routledge *A Strange Story* in the pocket-volume edition of Lord Lytton's novels,—and from Messrs. Ward & Lock an authorized edition of Bayard Taylor's *Faust*, which, both from the excellence of the version and the valuable character of the notes, is the best the English reader can obtain.

We have received the reports of the Free Libraries at Bradford, Manchester, Middlesborough, St. Helens, and Swansea. All speak of continuous growth and popularity. Swansea suffers from lack of money, but, on the other hand, is fortunate in possessing Mr. Deffett Francis.

We have on our table *Amenities of Social Life*, by E. Bennett (Stock),—*Queer Chums*, by C. H. Eden (S.P.C.K.),—*Our Holiday Hours*, by M. Browne (Cassell),—*Chirp and Chatter*, by A. Banks (Blackie),—*A Treasure Lost*, by C. E. Smith (S.P.C.K.),—*The Goldmakers*, by Esme Stuart (S.P.C.K.),—*The Fugitives*; or, *The Tyrant Queen of Madagascar*, by R. M. Ballantyne (Nisbet).—*Jockey Club Stories*, by F. Barrett ('Fun' Office),—*The War of the Axe*, by J. Percy-Groves (Blackie),—*With Hooks of Steel*, by Crone Temple (S.P.C.K.),—*Mère Suzanne*, by Katharine S. Macquoid (S.P.C.K.),—*Hawbrook Farm*, by Laura M. Lane (S.P.C.K.),—*Foxholt*, by Rev. Edward N. Hoare (S.P.C.K.),—*True to Training*, by F. E. Reade (S.P.C.K.),—*Mrs. Barth's Girl*, by F. C. F. (S.P.C.K.),—*Nellie Graham*, by E. Stone (Nisbet),—*Two of Them* (S.P.C.K.),—*A Minor Chord*, by N. Herne (S.P.C.K.),—*Stories for Sunday Scholars*, by the Author of 'Helpful Sam' (S.P.C.K.),—*On Sea and Shore*, by J. A. Langford, LL.D. (Kegan Paul),—*A Review of Colonial Criticism, and Essay on Love*, by S. Candish (Brisbane, N.Z., Dunlop & Co.),—*My Ladies' Sonnets*, by R. Le Gallienne (Privately printed),—*Presque Mot à Mot*; ou, *Livre de Lecture pour les Commencants*, by A. Sauvain (Trübner),—*Die Journalisten*, by G. Freytag, edited by F. Lange (Whittaker),—*Albert von Sachsen-Koburg Gotha, Prinz-Gemahl von England*, by Dr. Otto Dost (Plauen, Neupert),—*Martyrs and Saints of the First Twelve Centuries*, by the Author of 'Chronicles of the Schönberg-Cotta Family' (S.P.C.K.),—*In Christ's Service*, by E. Garrett (S.P.C.K.). Among New Editions we have *The Marriage of Near Kin*, by A. H. Huth (Longmans).—*Essays on Health-Culture*, by G. Jaeger, M.D., translated by L. R. S. Tomalin (Waterlow),—*Non-Miraculous Christianity*, Sermons, by G. Salmon, D.D. (Macmillan).—*John Wesley and Modern Methodism*, by F. Hockin (Rivingtons),—*Life of Friedrich Fröbel*, by Emily Shirreff (Chapman & Hall).—*Historical Record of the Forty-fourth, or the East Essex Regiment*, compiled by T. Carter (Chatham, Gale & Polden),—*On the Growth of the Recruit and Young Soldier*, by Sir William Aitken, Knt. (Macmillan).—*Electricity Treated Experimentally*, by L. Cumming (Rivingtons),—*Elementary Hydrostatics*, by J. H. Smith (Rivingtons).—*The Decorator's Assistant* (Lockwood).—*Jubilee Edition of the District Railway Map of London* (Adams & Sons),—*And the District Map of the Environs of London* (Adams & Sons).

#### LIST OF NEW BOOKS.

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## THE BOLEYN FAMILY.

Barnard Castle.

PERHAPS it may be worth while to prevent the following atom of history from being lost if space can be found for such a trifle in a corner of the *Athenæum*.

The early history of the family of Anna Boleyn before the time of her admitted great-grandfather Jeffery, citizen and mercer of London, has been the subject of many and various statements. Blomefield gives a pedigree carrying the family back to 1283 in the county of Norfolk. Mr. Walter Rye is of opinion that "the queen descended from a family of no consequence at all," and, in proof that the name occurred "always among people of the lower classes," produces from a list of some thousands of names one particular Edmund Boleyn, a shoemaker, late in the reign of Henry VI. ("The Murder of Amy Robart," by Walter Rye, London, 1885, pp. 26 and 27).

Mr. James Greenstreet has with great kindness sent me a note of a case in the Common Pleas which settles the facts, and it is interesting and instructive to find that this evidence does not confirm the view of either historian. In the year 1463 we find one Thomas Boleyn, clerk, claiming the manor of Hookhall in Calthorpe as his right and inheritance, as the son and heir of Jeffery Boleyn, who was the son and heir of Thomas Boleyn, who was the son and heir of Nicholas Boleyn, who was seized of the aforesaid manor in his demesne as of fee and right, he having had it of Bartholomew Calthorpe, knight, in the time of peace in the time of King Edward, late King of England, the Third after the Conquest (De Banco Roll, Easter, 3 Edward IV. m. 156, Record Office). As the Court gave judgment for the plaintiff, this descent going back to 1361-70 is as well proved as anything at that date ever was or will be.

In the very valuable calendar of Norfolk Fines for which we have to thank Mr. Rye the surname of Boleyn with its equivalents does not occur before 1385; between 1385 and 1483 it occurs nine times; it is, therefore, reasonable to conclude that Nicholas of Calthorpe was an emigrant and the founder of a family in Norfolk, where he settled as a man of some position. As to the place he came from or his status in it, there is not, so far, a particle of evidence either one way or the other.

To return to his kinsman Thomas. He swears that he was the son and heir of Jeffery. Jeffery Boleyn, of London, the ancestor of Elizabeth, leaves directions for prayers for the souls of Jeffery and Alice, his father and mother (they

were buried at Sall, six miles from Calthorpe), and he mentions a brother Thomas. I think it may be taken that the plaintiff in the action and the meroor of St. Lawrence Jury were children of the same Jeffery, and that the descent of the Boleyns of Blickling from Nicholas of Calthorpe is established beyond all reasonable doubt.

There are grounds, I think, for a further identification. The Lord Mayor describes his brother in his will, which I have quoted before, as Master Thomas Boleyn, of Cambridge, clerk; and the names of Thomas Boleyn, clerk, and Jeffery, citizen and mercer, of London, are coupled in a Cambridgeshire Fine of 1458 (Index to Feet of Fines, vol. iv., Cambridge, Record Office).

Now there was at Cambridge at this time a man who would precisely answer to this description. He was in 1467 Warden of the colleges of Gonville and Michaelhouse (Turner and Cox, "Calendar of Bodleian Charters"); he probably accompanied Edmund Beaufort to the Council of Basel (Rymer, x. p. 578); and if one-half of the preferments assigned to his name between 1434 and 1470 were held by him, he must have been wealthy and influential. He was alive in 1474, when he was a party to a deed concerning a charity at Fulbourn with one Jeffery Bishop, the parson there, a legatee under Jeffery Boleyn's will (British Museum Add. MS. 5820, p. 13).

One is greatly tempted to speculate on the share this Churchman may have had in advancing the fortunes of the family of which it seems tolerably certain he was a member; on his promoting the match with Margaret Butler, and on the good advice he gave the squire of Blickling in the matter of the politic loan of 15*l.* advanced to his future father-in-law (British Museum Charters, 54 d, 52). MARK W. BULLEN.

## DOMESDAY BOOK.

MR. ROUND quotes from pp. 43 and 44 of my work on "Domesday Book," but he should also have given extracts from pp. 42 and 43.

In the former place, quoting from Hamilton's Preface, I state: "But in regard to this particular MS. [the 'Inquisitio'], the strange part is, that from the days of Selden to those of Ellis—that is for a period of about two hundred and fifty years—its existence had been known and its importance.....understood." Hamilton is, therefore, right in saying that he does not pretend to have discovered it, but that "he may perhaps be allowed to say that he is the first to bring its importance to light and to give it to the learned world" (Preface, p. vi). Surely Mr. Round will admit that knowing the existence of a MS. and understanding its importance, and even quoting a passage from it, are different things from bringing its importance to light and giving it to the world by a critical edition. Hamilton has discussed at full length Webb's knowledge and exact appreciation of the MS. To it I will only add, that had Webb made it perfectly clear that the MS. bore directly on Domesday Book, it is impossible to believe that Sir Henry Ellis, who was liberally encouraged by the Government to print in his "Additamenta" (1816) the "Ely Inquest," the "Winton Domesday," and "Boldon Book"—MSS. not nearly so intimately connected with Domesday—would not have eagerly included the "Inquisitio Cantabrigiensis," detected in 1756 by a Fellow of the Society of Antiquaries, of which society he himself was a prominent officer in his day. On the other hand, Ellis makes no mention of the MS. under consideration—not even in his celebrated "Introduction"—but subsequently became aware of its importance, as is shown by his MS. annotations (certainly written before Hamilton's work appeared) on one of Webb's tracts in possession of Mr. H. J. Ellis.

The second place to which I refer Mr. Round is in p. 43 of my book: "It is doubtful if any previous student of the Domesday Book had ever distinguished the essential difference between the 'Inquisitio Com. Cantab.'.....and the.....

"Inquisitio Eliensis." Webb's statement in 1756, quoted by Mr. Round, goes to show that he regarded his discovery as highly important, although he does not say in what precise way, and holds out a hope to be able to communicate the whole of it to the Society in a few weeks; but it does not seem that this hope was ever realized. No one is more willing to give every one his due than I am, but in doing so we must not abate the just meed of recognition which attaches to the one who first made this text the property of the learned world.

WALTER DE GRAY BIRCH.

## LADY HAMILTON AND LORD NELSON.

1. I STAND indicted by your reviewer for failing to gather from Mr. Alfred Morrison's manuscripts and put into my book all the interesting particulars to be found in the Pettigrew MSS., now forming part of the Morrison MSS., and more especially for failing to discover amongst the same Pettigrew MSS. a particular letter which proves conclusively that Horatia Thompson Nelson was the child of Lord Nelson and Lady Hamilton. I put myself "Guilty" to both counts, and plead, in mitigation of judgment, that when I had access to the Morrison MSS. in order to gather materials for my book, the said Pettigrew MSS. were not part of the Morrison MSS. Written and sent to my publishers in the spring of this year, my book was published before I heard of Mr. Alfred Morrison's acquisition of the said Pettigrew MSS., which he bought on the 21st of last July. I further plead in mitigation of judgment for not doing what was impossible, that all the essential part of the particular and conclusive letter, in so far as it touches Horatia's birth, is exhibited in clear type on pp. 224, 225, vol. ii. of my book; and that the original manuscript of the said letter confirms all the argument of my book touching Horatia's birth.

2. I further stand charged by your reviewer with "not seeming to have quite realized" that the details of Lady Hamilton's relations with her several protectors, &c., are at this date of public interest "only by reason of the woman's later connexion with Lord Nelson." To this charge I put myself "Not guilty," and plead all the written matter to be found in the opening paragraph of chap. viii. vol. i. of my book, in which I say that in proving "Lady Hamilton was not the flagrantly vicious creature biography has declared her" I aim at removing "the black blot put upon Nelson by her undiscerning biographers."

3. Further, I stand charged by your reviewer with the grave offence of saying that Lady Hamilton was "never a girl of the pavement," and so placing myself at discord with the evidence of the late Henry Angelo, who in his seventy-fifth year, when putting together the second volume of his "Reminiscences," conceived himself to have seen and spoken to Emma Hart, something more than half a century before, in New Compton Street and Kensington Gardens, under circumstances which caused him to regard her as a common girl of the town. To this charge I plead that Henry Angelo's "Reminiscences," written (at least, in so far as they relate to Lady Hamilton) not from notes taken at the time, but from uncertain memory and delusive fancy in his old age, is an inexact and unauthorized work, and that what he so wrote in 1830 about Lady Hamilton and her doings in 1779, 1780, 1781, and 1782, leaves it doubtful to critical readers whether he ever set eyes upon her. Though, in 1830, he speaks of seeing her twice in New Compton Street, once in Kensington Gardens, and several times in the notorious Mrs. Kelly's coach, he does not, as your reviewer alleges, speak of her "as very much a girl of the pavement," but on the contrary urges that she lived in so wanton and vile a way "only for a very short time," in or about the years 1779 and 1780. Further, writing from

memory, influenced by a perusal of a scandalous book entitled 'Lady Hamilton's Memoirs,' and the tattle of an old friend, Henry Angelo in his seventy-fifth year wrote that he spoke to Emma Hart again, and for the last time, in Rathbone Place, when she was living quietly under Mr. Charles Greville's protection. After the wont of old men's recollections of "auld lang syne," Henry Angelo's reminiscences are often contradictory and inexact. Those of his statements about Lady Hamilton that can be tested are significantly inaccurate. For example, in his seventy-fifth year the aged remembrancer was certain that he and Emma Hart "must have been about the same age," though he was, in truth, seven years her senior, a great difference of age in the case of a young man of the world *at that* twenty-four and a girl *at that* seventeen. Recalling his second interview with her at the corner of New Compton Street, he says, "She said her Christian name was Emma," whereas in 1779 two years or more had to elapse before Amy took to calling herself Emma. In like manner old Henry Angelo's 'Reminiscences' gives a wrong address (Paddington Road, No. 14, Oxford Street), to the house in which Mr. Greville sheltered his *protégée*, which address the old remembrancer in 1830 clearly remembered to have been given to him by Emma herself some forty-eight years before. The known facts of Amy Lyons' career cannot be made to fit in with the loose and contradictory statements of old Mr. Angelo's pages of rigmarole. Possibly the old man had gradually come to imagine that another and much older woman (a woman of twenty-four years when he was of the same age) became in after time Lady Hamilton. Anyhow Henry Angelo is no sufficient witness for proving that Amy Lyons was something worse than I think her. The *Athenæum* might as well bring Thomas Ashe with his 'Spirit of the Book' into court in order to prove, in the teeth of conclusive evidence to the contrary, that Amy Lyons used to stand as a nude model to the students of the Royal Academy. It is worthy of remark that Henry Angelo admits in his 'Reminiscences' that he in course of time lost all memory of his alleged interviews with Amy Lyons. "As years rolled on," he says, "the recollection of our meeting was obliterated." The Angelo evidence, of which the reviewer makes so much, is really no evidence at all.

4. Further, I stand charged by your reviewer with insisting that Amy Lyons preserved "a pure and virgin soul." I say no such thing. In speaking of her natural delicacy and pure-mindedness I am careful to explain that my words mean no more than her freedom from a particular uncleanness of mind, which, had she suffered from it, would have shown itself in her speech and written words. On saying she "was in the main a good girl," I am careful to observe that in taking so charitable a view of her general disposition people must make "allowance, large allowance," for her ill way of living.

5. Your reviewer speaks of my admiration of the character of Amy's mother. In no line of my book do I express the slightest admiration for Mrs. Cadogan, though I do show grounds for an opinion that the poor woman, whom Nelson used to style his "madre" in kind and sympathetic letters, must have been in some respects a worthy creature, and entitled to the kind of commendation one accords to an old servant.

6. Your reviewer ridicules me for being so simple as to imagine that Emma "lived for several months at Naples, with servants in livery, carriages and boats at her disposal, receiving daily visits, costly gifts, fair speeches, and lavish flattery from Sir William Hamilton, without any idea of Sir William's motive." These are your reviewer's words—the words of his wildest charge against the author of 'Lady Hamilton and Lord Nelson,' who says (*vide* vol. i. p. 149): "From dear Sir William that sort of love," viz. admiration, "would have been delightful

to Emma. But from the first hour she spent with him in Naples she saw—would have been blind not to see—that he loved her in another way—loved her with a passion that might declare itself in words at any moment. What should she do?" My case is that she had not been twenty-four hours in Naples without discovering Sir William's purpose, and that "she decided to write frankly on the matter to her dear Mr. Greville in the first letter she should send him from Naples." I show that she acted on this decision, and wrote letter after letter to Mr. Greville on the subject. Yet your reviewer represents me as saying that Emma Hart lived for months in Naples "without any idea of Sir William's motive!" That your reviewer made so strange an error indicates how little he knew about my book when he dipped pen in ink to show how little he knew about Henry Angelo's 'Reminiscences.'

7. If he will look at pp. 334-349, vol. ii. of my book, your reviewer will see I gave due consideration to arguments he charges me with overlooking, and that I demolished them.

JOHN CORDY JEAFFRESON.

\*\* 1. We said Mr. Jeaffreson had brought forward no new evidence on the question of Horatia's parentage, and had not discussed the old. Though he has printed certain passages of "the conclusive letter," he has merely taken them from Pettigrew, who gives no information as to the MS. from which he copied them, and does not even assert it to be an original. We know now that it is a holograph, and that it is in the Morrison collection. Mr. Jeaffreson did not know this, and now acknowledges that he did not; but, bearing his title-page in our mind, we think that he ought to have known it.

2. It was Mr. Jeaffreson, not we, who described in considerable and apparently unnecessary detail Emma Lyons's "confidential friendships" in 1781, and Mr. Greville's fears "that she would soon be on the pavement."

3. We think Henry Angelo's account of his interviews with Emma Hart would stand good in a court of justice, notwithstanding his trifling inaccuracies as to other matters of which he had no direct or personal knowledge.

5. We can only ask Mr. Jeaffreson to look again at vol. i. pp. 68-9, where he will find the words to which we objected. Are "the active, sensible, and respectable Mrs. Cadogan," "a sterling good creature," "the worthy woman," not sufficiently expressive of admiration? When Nelson knew her she was living, reputably enough, with her married daughter; and as the mother of his adored Emma he may very well have believed her a worthy creature. But what we commented on was not what Nelson, ignorant of her antecedents, said of her in her later years, but what Mr. Jeaffreson has said of her in reference to the time when she was living on the wages of her daughter's prostitution.

6. What we meant was, that according to Mr. Jeaffreson the woman had no suspicion of the motive for which she had been brought to Naples; and that, we still think, was scarcely compatible with her varied experiences. As to her seeing that Sir William was paying court to her, on such a point we understand that even young girls without any experience whatever are remarkably quick-sighted.

#### "TITMARSH."

11, Savile Row.

I LATELY saw somewhere—I think in *Notes and Queries*—a discussion as to the origin of Thackeray's use of the *nom de guerre* of "Titmarsh," and a suggestion was made connecting it with "Titlebat Titmouse" in 'Ten Thousand a Year.'

I would suggest, however, the following as the source whence Thackeray derived the name. Among the books from his library sold after his death was a volume, 'A Dialogue between two Protestants in answer to a Popish Catechism,

called "A Short Catechism against all Sectaries," which was "Printed for Samuel Tidmarsh at the King's Head in Cornhill, near the Royal Exchange, 1688."

It will be remembered that 'The Great Hogarty Diamond,' on its first appearance in *Fraser's Magazine* in 1841, was called 'The History of Samuel Tidmarsh and the Great Hogarty Diamond.' Edited and illustrated by Sam's Cousin, Michael Angelo.' Incidentally I may mention that no illustrations of the story appeared in *Fraser's Magazine*, though Thackeray did some for the reissue in separate form, which was published by Messrs. Bradbury & Evans in 1849.

Here, then, we have the pedigree of the *nom de guerre*: "Samuel Tidmarsh," "Samuel Tidmarsh," "Michael Angelo Tidmarsh."

CHAS. P. JOHNSON.

#### THE REPORT OF THE DEPUTY KEEPER.

THE annual report of the Deputy Keeper of the Public Records has long been recognized as an important contribution to antiquarian literature, and it possesses at the present moment an even higher interest as a statistical record of the working of one of the great literary departments of the State. The result of last year's work is highly satisfactory, to judge from the returns that are tabulated here; and students will have still greater cause for gratitude if the proposed examination and arrangement of several hitherto almost inaccessible classes of records are successfully carried out. These will include, it appears, a calendar of ancient deeds, together with brief, but sufficient calendars of early Chancery proceedings and Ministers' Accounts, equally valuable and neglected classes of historical records. In fact, it will be seen that in three directions an attempt is to be made to infuse some degree of order into the mass of miscellaneous documents which, though not strictly legal records, have often a still greater value for the student of genealogy and social history. These documents, which consist for the most part of accounts, inventories, charters, deeds, and private correspondence, have been deposited from time to time amongst the records of the State as vouchers or exhibits put in by the parties to long-forgotten suits in the ancient courts of Exchequer and Chancery. In the great majority of cases, however, these deeds and accounts, having long ago been separated from the suits to which they belonged, became part of the legitimate lumber of the Tower and Chapter House muniment rooms, and since their removal to the Record Office they have endured an enforced seclusion in dusty sacks, stowed away in the recesses of dark cellars, until the happy day of their deliverance by the present Deputy Keeper. We may now hope that in due time distinct calendars will be issued of each of these miscellaneous classes, with references, wherever possible, to the proceedings with which they were originally connected. Unfortunately, however, the commencement of this new and most necessary work implies the abandonment of some which was already in progress. In fact, the service of this year seems to have been more than usually cramped by the spirit of economy, which is invariably first exercised at the expense of the departments of national letters.

The literary work contained in the Appendix to the Report, though not including any sensational matter, such as the Danish calendar which was the chief feature of some previous volumes, is nevertheless full of permanent value. The Calendar of Patent Rolls of Edward I. is continued here, and furnishes as before numberless references for the history of the period. These entries are, perhaps, most interesting for their explanation and partial justification of Edward's policy, especially with regard to the differences which existed between the Crown and the subjects on commercial ques-

tions. fluence chant English made 1 direct a (Tourne Lucca John of and exp. of Janu the wh same m sterling and pro the was dri ment of Cornwall import and rec position was eve ordinary. By f rolls re special public several Count of subjects rages com merchant circum from Sp those n port, to Again w of the lectors "friars house issued against just as in later of conc common. This a march neighbor to peris whilst prior's rioters case an "the o Then, disinter To com It is pl investig Court o and she defend usual co of a cr gestive his fello here th yearly a The thi Ap reign of

Here we can trace the pernicious influence of aliens in the licences granted to merchants of Flanders and others at the expense of English traders, and in the ready advances made by the Lombard merchants upon the indirect security of the subjects' produce. Some of these loans appear enormous, as the 30,000.*(Tournois)* advanced by certain merchants of Lucca for the portion of the English bride of John of Brabant, besides further sums for gifts and expenses. This transaction is dated the 24th of January, 1279, and only twelve days before the whole indebtedness of the Crown to these same merchants is estimated at nearly 17,000.*sterling.* This latter sum seems, however, to have been paid under pressure of the creditors, and probably before they would consent to negotiate the new loan. At other times the king was driven to find personal security for the payment of these usurers. Thus Edmund, Earl of Cornwall, advanced 10,000 marks to satisfy the importunities of certain merchants of Florence, and received a bond from the Crown for repayment out of the royal mint.

We can, perhaps, see the fruits of these impudent negotiations in the appointment of commissioners in the following July to inquire throughout the eastern or agricultural counties into the authorship of the "false and scandalous" statement that no man might reap his own grain or mow his own hay, through fear, of course, of the visitations of royal purveyors. But if this great king was led, from a misconception of the limits of his prerogative, into a position of antagonism to the commonwealth, he was ever watchful to protect the subjects from ordinary difficulties and dangers.

By far the most numerous entries in these rolls relate to the appointment of justices or special commissioners to inquire into and redress public or private injuries. Thus there are several peremptory demands addressed to the Count of Flanders for compensation of English subjects who have suffered from the many outrages committed by the Flemish against English merchants. An inquiry is also ordered into the circumstances of the arbitrary customs levied from Spanish merchants at Portsmouth, whereby those merchants have ceased to trade with the port, to the great loss of the townspeople. Again we find a mandate addressed to all officers of the Crown to arrest certain fraudulent collectors of alms who represent themselves to be "friars and procurators" of a foreign religious house. Special commissions were also constantly issued for the vindication of the king's peace against crimes involving unusual complications, just as the equitable jurisdiction of the Crown in later times was frequently extended to cases of concealment, perjury, or violence, which the common law was powerless to reprove.

This calendar presents us with a case in which a marcher baron impounded the cattle of a neighbouring prior and suffered them actually to perish from starvation, as was his legal right, whilst in connexion with the same quarrel the prior's manor house was stormed by armed rioters and two of his canons slain. In another case an important witness was "removed" by "the other side" and his body buried by stealth. Then, when the murdered man's relatives had disinterred the body, a coroner's jury was found to commit them on suspicion of the crime. It is pleasing to find a commission awarded to investigate the trial of a cause in the Hustings Court of the city of London, in which the mayor and sheriffs were alleged to have favoured the defendant as clerk of the court. Finally, the usual commissions are issued for the gaol delivery of a crowd of meaner criminals under the suggestive auspices of Radulph de Hengham and his fellow judges, the former, we note, receiving here the customary salary of thirty marks half yearly as Chief Justice.

The Calendar of Patent Rolls is followed in this Appendix by one of the French Rolls of the reign of Henry VI., which succeed the no less

important Norman and Gascon Rolls which have already been calendared in previous Reports. Mr. Ewald prefaces his calendar by an historical note upon the growth and privileges of Calais and the system of the English staple, which cannot fail to be of service to the future historian of our once flourishing continental possession. Mr. Ewald, indeed, justly observes that the history of Calais has yet to be written, and that when the work is undertaken it must be of necessity compiled from original authorities, of which, by the way, the French Rolls will prove to be by no means the chief. These rolls, however, are of undoubted value for the appointment of continental governors and placemen, a specimen list of whom has been compiled by the editor. Mr. Ewald perhaps misses the point in respect of the licences which were so frequently granted by the Crown to favourites and merchants, not to export wool contrary to the statute, but to export direct to foreign markets without being compelled to bring their wares first to Calais. Neither had the insular staple system been practically enforced since the reign of Richard II. On the contrary, Calais was at this time the sole staple, though all wares were still exported, for convenience of levying the custom, from certain English ports, which, rather than the obsolete staple towns, should have been named in connexion with the Calais wool trade.

The third portion of the Appendix consists of a continuation of the Calendar of Privy Seals for the reign of Charles I. Among the many interesting matters which may be gleaned from those entries the various patents for inventions are particularly noticeable. That great magician Friar Roger Bacon is believed by some to have anticipated more than one master work of a later civilization, and perhaps it would astonish most people to find many of the notable inventions of the present century foreshadowed in these licences. We will mention only one, the patent for "an engine for forcing ships against wind and tide."

This instructive calendar is followed by another of the diplomatic documents from the Chapter House collection, largely used by Rymer in his monumental work. Besides the regular and better-known series another has been formed of more obscure, but no less important documents. One of these is printed almost *in extenso*, and purports to be a report, dated *circa* 1303, of a council held at Paris by King Philip IV. in the interests of the Gallican Church, in which the encroachments and corruptions of the Papacy are denounced in the strongest terms. After a sermon by the Bishop of Orleans, a clerk was put up to read certain articles framed by the king and his council for the "raising of the faith of Holy Church and for the saving the estate of the king and kingdom." This clerk's voice being pronounced "too thin," he was called down, and another clerk read a long tirade, in which the Pope was charged with being a heretic, a tolerator of simony and witchcraft, a dealer in dispensations, an enemy to the Church and nation, a promoter of wars between kings, and with having "caused certain people who had business before him to be so tormented and beaten that they died therefrom"—an objection which anticipates a curious inconsistency on the part of the French king, who five years later, as the accomplice of an Avignon Pope, wrung a confession from the acknowledged champions of Christendom by means of torture. The proceedings terminated with an epilogue spoken by a friar mendicant and a burgess of Paris, all who dissented from the subsequent vote of confidence in the Government being "commanded from the king to leave the kingdom."

The Appendix closes with schedules of the useless documents condemned by the hard-worked parliamentary commission. This return should have been inserted in some other place, or, if at the end, in a distinct appendix.

### Literary Gossip.

MR. WILLIAM BLACK has written a new novel, which, under the title 'In Far Lochaber,' will commence its serial appearance in *Harper's Magazine* for January.

MR. HENRY JAMES has written a new novel, entitled 'The Aspen Papers.' It will run through the *Atlantic Monthly* during 1888.

*Apropos* of Mr. Rider Haggard's approaching lecturing tour in America with Mr. Stanley Little, it may interest the admirers of the popular romancist to know that his portrait, with that of the reputed original of "Commander Good, R.N." (his present travelling companion), will be exhibited at the winter exhibition of the Society of British Artists by a young "Impressionist" painter, Mr. Leon Little.

THERE is some stir in Edinburgh among the collectors of manuscripts. A number of letters and papers, chiefly by, or relating to, the leaders of the rebellions of 1715 and 1745, turned out apparently some years ago from the office of a lawyer now deceased, have been recently offered for sale in various quarters. A portion has already fallen into private hands. The residue is now advertised for sale by auction. The quantity and peculiar appearance of the bulk of these documents have excited much curiosity. Some papers bear undoubted evidence of having at some time belonged to the archives of a well-known Highland nobleman, while a great authority has unhesitatingly pronounced certain other specimens submitted to him to be forgeries. The printed catalogue of the portion now for sale is expected to appear shortly.

MR. LEWIS MORRIS is to lecture on Utopias at the Edinburgh Philosophical Institution on Tuesday next.

MR. W. NOEL SAINSBURY, of the Public Record Office, has been appointed Assistant-Keeper of the Public Records. Mr. Sainsbury is well known as the editor of the 'Calendar of Colonial State Papers,' and the author of a 'Life of Rubens' and other works.

MR. H. E. WATTS's translation of 'Don Quixote,' which we mentioned last week, will be distinguished by some novel features. Every word of the original will be translated, if possible, by a corresponding English word; if not possible, by an English equivalent or analogous word, with neither a slavish adherence to the letter nor a capricious preference for what may be thought to be the spirit. The commentary will be fuller than has been ever attempted in English, and in it will be embodied the results of recent research, including illustrations of life and manners, with the verification of the numerous references to books, places, and historical personages and events. A new biography of Cervantes, compiled from the best authorities, old and new, and a bibliography of all the literature of 'Don Quixote,' will be included. The work will be issued in five volumes. The impression will be limited to 250 copies.

WITH much regret we mention the death, on the 11th inst., from pneumonia, of Mr. George William Porter, senior assistant keeper in the Library of the British Museum. Mr. Porter entered as assistant

in Sir A. Panizzi's time, as far back as 1846, and advanced gradually to the position that he finally held. He took a large share in the administration of the Library, and for many years past was entrusted with the duty of ordering the new foreign books from the booksellers' catalogues—a work which of course required both care and consideration. He also made the selection of books now placed in the Reading-Room galleries, as being easy of access during the evening opening; and of this collection he compiled a catalogue, printed by order of the Trustees. He also selected the bibliographies placed in the Reading-Room, of which he drew up a catalogue, and busied himself in making such changes as were deemed necessary in the library of books of reference. Mr. Porter knew several languages, and was particularly versed in the Scandinavian and Slavonic groups.

MESSRS. WILLIAMS & NORGATE will shortly publish a work by Dr. J. Drummond, Principal of Manchester New College, on 'Philo; or, the Jewish-Alexandrian Philosophy in its Development and Completion.' After a general introduction on the life and philosophical principles of Philo, the work will treat, in three successive books, of the lines of Greek speculation which had most influence on Philo, of the blending of Hellenism and Judaism till the time of Philo, and then, in detail, of the philosophy of Philo himself. The work will deviate in some important respects from the usual interpretation of the Jewish writer.

SIR GEORGE BIRDWOOD is writing a paper for the next number of the *Asiatic Quarterly Review* on 'The Empire of the Hittites.'

LORD ACTON's article in the *Historical Review* on German schools of history is about to appear in an authorized German translation by I. Imelmann.

MR. WALT WHITMAN has just sent to Mr. Ernest Rhys a preface and some new material for a second "popular" volume of prose, to consist of 'Democratic Vistas' and other pieces. A poem by Mr. Whitman will appear in the *Century*.

THE DUTCH in London have just opened a new club-house for the Nederlandsche Vereeniging at 22, Regent Street. It is provided with Netherlandish books and papers, and Dutch, Flemish, and Frisian paintings and engravings. The Dutch gave a Lord Mayor to London a century ago in Sir Theodore Jansen, and now the Flemings have a Lord Mayor. Next year the club has before it on the 11th of November the two hundredth anniversary of the landing of William, Prince of Orange, at Torbay.

MESSRS. WHITTAKER & CO. will publish shortly a work on 'Sobriquets and Nicknames.' It will give the explanation and derivation of more than five thousand.

IN *Good Words* Mr. Christie Murray, Miss Linskill, and the author of 'Marah' will provide the fiction of next year. Popular science papers are promised by Sir John Lubbock, Mr. Grant Allen, Prof. Thorpe, &c. Mr. E. Whymper will give his adventures in 'The Ascent of Cotopaxi,' and Capt. Markham his trip 'Through Hudson's Strait and Bay to Winnipeg.' The Bishop of Rochester will write 'On Children,' Mr. Lang on 'Thackeray, Dickens, and other

Novelists,' Miss Ingelow on 'The Cultivation of the Senses,' Sir Charles Warren on 'Lebanon and its Temples,' and Canon Prothero on 'John Wesley.' The Dean of Gloucester will write a short series of articles entitled 'Dreamland and History.' For pictures, Mr. Du Maurier and Mr. Small are to illustrate the stories, while Mr. Furniss, Mr. G. L. Seymour, Mr. Charles Whymper, &c., are to contribute "sets" of illustrations.

THE December number of *Atlanta* will contain the first of two articles by Mr. Walter Besant 'On the Writing of Novels.' The December number of the *Antiquary* will open with an article on 'Open-Air Assemblies,' by Mr. G. Laurence Gomme, F.S.A.; and the paper on 'Accounts of Edward IV.,' by Sir J. H. Ramsay, Bart., will be concluded. Lord Balfour of Burleigh will contribute to the next number of the *Contemporary Review* a defence of the Church of Scotland against the renewed proposals for its disestablishment. In *Illustrations* is to appear a bibliography of the writings of Richard Jefferies.

A NEW serial, to be called *The Devonshire Magazine*, is projected. It will deal with local antiquities, heraldry, genealogy, and kindred topics. It is to be edited by Mr. Charles Worthy, and the publisher will be Mr. G. Redway.

MR. J. SNODGRASS has thoroughly revised his translations from Heine, which appeared under the title 'Heine's Wit, Wisdom, and Pathos' some seven or eight years ago, and is going to reissue them. Mr. Gardner, of Paisley, is the publisher.

WE greatly regret to announce the death of yet another contributor to *Blackwood*, Miss E. J. Hasell, of Dalemain, Ullswater, on Monday last. She was versed in the literature of Spain, Portugal, and Italy, and wrote the excellent volumes on Tasso and Calderon in the series of "Foreign Classics for English Readers," published by Messrs. Blackwood. Besides being an accomplished scholar, she was a woman of strong religious feeling, and wrote a work called 'Bible Partings.' To the *Athenæum* she furnished some excellent reviews of the English translations of Camoëns.

THE death is announced of Dr. F. Trautmann, a Bavarian dramatist, novelist, and journalist of much activity; also of Prof. C. Schlotmann, of Halle, known by his polemics against the Ultramontane party.

THE chief Parliamentary Papers of the week are Channel Islands, Crown Rights, Return; Piers and Roads Commission, Report of Works; Superannuation, Treasury Warrant; and Historical MSS. Commission, MSS. of Marquess Townshend.

## SCIENCE

### BOOKS ON ELECTRICITY.

*The Storage of Electrical Energy, and Researches in the Effects created by Currents combining Quantity with High Tension.* By Gaston Planté. Translated by Paul Bedford Elwell. (Whittaker & Co.)—Here is a book on the storage of electrical energy which makes no mention of Faure's accumulators, or of the Sellon-Volkmar improvements, or of any application of storage batteries to purposes of electric lighting. No explanation of these omissions is

vouchsafed by the translator, who, indeed, is so modest that he does not say a word, either in the way of preface or otherwise, in his own person, but is content to act as a translator pure and simple. To help us to the solution of this enigma, we turn to the 'Recherches sur l'Électricité' by the same author, published in 1879, and find that the present work, dedication, preface, foot-notes, and all, to the end of § 274, is identical with it. The remaining sections, 275-342, have been added. We feel that the translator, or the publisher, or whoever else is responsible for the English presentation of this work, has hardly dealt fairly with the public, and that M. Planté has been placed in a false position. Another peculiarity about the book is that the table of contents (which is placed at the end instead of at the beginning) is entitled "Index." Apart from these editorial blunders, the book itself is of great interest. M. Planté has done more than any other man in the invention of "secondary" or "storage" batteries. He gives here the history of his invention, and full details of the latest construction which he has adopted for his cells. He also describes, with the aid of excellent illustrations, his arrangements for combining some hundreds of cells in such a way that they can be charged in parallel and discharged in series, and his "rheostatic machine," in which a similar arrangement is applied to condensers. A number of remarkable effects obtained by the discharge of such apparatus are described and figured, and finally an attempt is made to apply these experiments to the explanation of ball lightning and other mysterious natural phenomena.

*A Century of Electricity.* By T. C. Mendenhall. (Macmillan & Co.)—*Electricity for Public Schools and Colleges.* By W. Larden, M.A. (Longmans & Co.)—*Lessons in Elementary Practical Physics.* By Balfour Stewart, F.R.S., and W. W. Haldane Gee, B.Sc. Vol. II.: *Electricity and Magnetism.* (Macmillan & Co.)—In the first of these works Mr. Mendenhall, who writes from Washington, gives an excellent popular sketch of the main incidents in the history of electricity, both as regards discovery and practical application, from the times of Franklin and Davy to the present day.—The second is a well-arranged and clearly written text-book of electricity, treating of the ordinary topics from the most modern point of view. A special feature of it is the attempt to put the student in possession of the most favoured modern hypotheses regarding the nature of electric and magnetic actions. The account of dynamo machines and other magneto-electric apparatus is particularly good. The difficult subject of thermo-electricity is, upon the whole, well treated, but some confusion is introduced by a double use of the term "thermo-electric power," analogous to the confounding of "height" with "difference of heights"; and a more serious fault occurs in the account of the Thomson effect. A leading writer on thermoelectricity introduced in a moment of confusion into one of his text-books the erroneous statement that a current in a copper conductor tends to diminish differences of temperature, and in an iron conductor to increase them. This statement is repeated here as correct, though, strange to say, it is coupled with a reference to certain pages of *Nature* where the mistake was pointed out and acknowledged. The correct statement is that a current tends to carry the points of maximum and minimum temperature forwards in copper and backwards in iron. It does not tend in either case to increase or diminish the difference between them.—The second volume of Stewart and Gee's 'Practical Physics' is clear and business-like, with a sufficiency of detail and not a superabundance. The selection of subjects is excellent, and the reputation of the authors is a sufficient guarantee for accuracy.

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## GEOGRAPHICAL PUBLICATIONS.

*Gall & Inglis' Imperial Globe Atlas of Modern and Ancient Geography* is an old acquaintance with a new face. The compiler's and engraver's names have disappeared, and the maps have been to some extent rejuvenated, but the old familiar likeness is unmistakable. If German cooks can be credited with dishing up potatos in two hundred different ways, some English publishers almost equal them in the ingenuity with which they make the same set of maps pass through quite a series of metamorphoses.

THE "Charts of the Bay of Bengal and Adjacent Sea north of the Equator, showing the Mean Pressure, Winds, and Currents in each Month of the Year," by the Meteorological Department of India, are based upon data collected by the London Meteorological Office. The charts have been prepared by Mr. W. L. Dallas, of the Meteorological Department of the Government of India, and present a vast mass of facts in a tangible shape. A second set published by the same department exhibits the specific gravity, temperature, and surface currents in three-monthly periods. Similar charts of the Arabian Sea are preparing for publication.

A SECOND EDITION of H. Habenicht's *Spezial-Karte von Afrika* (Gotha, Perthes) has just been completed. The map has been carefully revised, and in the text which accompanies it we are presented with quite an epitome of recent explorations in Africa. We need hardly say that, notwithstanding certain shortcomings, among which we reckon a methodical inconsistency in the spelling, this is by far the best and most useful map of Africa available.

We have received from Messrs. Philip & Son Philips' Handy Volume *Atlas of the British Empire*, which proves on examination to be one of the best works of its class. It contains statistical information on the back of the maps.

## ASTRONOMICAL NOTES.

THE volume of *Greenwich Observations* for the year 1885 has recently been published. There is no appendix, nor anything calling for special mention, unless it be an alteration in the arrangement of the introduction.

Messrs. Philip & Son send us a second "Revolving Planisphere," similar in all respects to the former (which was noticed in our "Notes" for December 4th, 1886), but adapted to a place situated in 35° south latitude, and exhibiting the principal stars which can be seen from such a station, arranged round the south pole as a centre, and provided with a movable disc containing an elliptic aperture which can be turned so as to uncover that portion of the heavens which is visible (when it is dark and the sky clear) at the successive hours marked on the disc for the months and days of the year, graduated round the circumference of the star-map.

The small planet No. 270, which was discovered by Prof. C. H. F. Peters at the Litchfield Observatory of Hamilton College, Clinton, N.Y., on October 8th, has been named by him Anahita.

We have received the number of the *Memorie della Società degli Spettroscopisti Italiani* for August. It is wholly occupied with an analysis of the distribution of the solar spots, faculae, and protuberances, according to their helio-graphical latitudes, as observed at the Royal Observatory of the Collegio Romano during the second quarter of the present year; and a table of the numbers and comparative extent of the spots and faculae observed during the third quarter. A great diminution in both of these took place towards the end of August, and during the intervals from the 23rd of that month to the 2nd of September, and from the 5th to the 12th of the latter, neither spot nor facula was noticed.

We learn from the *Sidereal Messenger* for the present month that Mr. E. E. Barnard, so well

known for his cometary discoveries at Nashville, Tennessee, has received an appointment (on the recommendation of the Director, Prof. Holden) at the Lick Observatory, Mount Hamilton, California.

## SOCIETIES.

GEOLOGICAL.—Nov. 9.—Prof. J. W. Judd, President in the chair.—Mr. J. H. Hichens was elected a Fellow, and Prof. J. P. Lesley a Foreign Member.—The following communications were read: 'Note on the so-called "Soapstone" of Fiji,' by Mr. H. B. Brady,—'On some Results of Pressure and of Intrusive Granite in Stratified Palæozoic Rocks near Morlaix, in Brittany,' by Prof. T. G. Bonney,—'On the Position of the Obermittweida Conglomerate,' by Prof. T. M'K. Hughes,—'On the Obermittweida Conglomerate: its Composition and Alteration,' and 'Notes on a Part of the Huronian Series in the Neighbourhood of Sudbury (Canada),' by Prof. T. G. Bonney.

INSTITUTION OF CIVIL ENGINEERS.—Nov. 15.—The paper read was 'On Accidents in Mines,' Part II. by Sir F. A. Abel.

MATHEMATICAL.—Nov. 10.—Sir J. Cockle, President, in the chair.—The following were elected Members: Messrs. E. G. Gallop, E. W. Hobson, R. W. Hogg, and Prof. A. M. Nash of the Calcutta University.—The triennial award of the De Morgan Medal was made in June last by the Council to Prof. Sylvester, as has been already announced in our columns; the presentation took place at this meeting, Mr. J. Hammond acting as deputy for Prof. Sylvester, who was unable to be present in consequence of an accident. The President accompanied the presentation with eulogistic remarks on the value of Prof. Sylvester's discoveries, and Mr. J. Hammond made a suitable acknowledgment.—The new Council embraces the following names: Sir J. Cockle, President; Dr. Glaisher, Prof. Hart, and Lord Rayleigh, Vice-Presidents; Mr. A. B. Kempe, Treasurer; Messrs. M. Jenkins and R. Tucker, Hon. Secretaries; other members, Messrs. A. Buchheim, E. B. Elliott, A. G. Greenhill, J. Hammond, J. Larmor, C. Leudesdorf, Capt. P. A. MacMahon, S. Roberts, and J. J. Walker.—The following communications were made: 'On Pure Ternary Reciprocants and Functions allied to Them,' by Mr. E. B. Elliott,—'On the General Linear Differential Equation of the Second Order,' by the President,—'On the Stability of a Liquid Ellipsoid which is rotating about a Principal Axis under the Influence of its own Attraction,' by Mr. A. B. Basset,—'On Modular Equations and Geometry of the Quartic,' by Mr. R. Russell,—'The Differential Equations satisfied by the Concomitants of Quantics,' by Mr. A. R. Forsyth,—'On the Stability or Instability of Certain Fluid Motions, II.,' by Lord Rayleigh,—and 'Notes on a System of Three Conics touching at One Point,' by Dr. Wolstenholme.

NEW SHAKSPERE.—Nov. 11.—Mr. S. L. Lee, Honorary Treasurer, in the chair.—A paper on 'Shakspere's Alterations of History in the Historical Plays,' by Mr. W. G. Stone, was read by the Honorary Secretary. Mr. Stone dwelt upon Shakspere's disregard of chronology and contempt for unity of time, in spite of which, however, the action of the plays faithfully interpreted the historical sources at the writer's command. In characterization, fidelity to the sources was sometimes observed, in other cases much was embellished or invented, as in the case of Bolingbroke, whose appearance both as a demagogue and a dissembler was due to Shakspere's invention; and of Richard III., who was capable, according to More, of a fine expression of remorse and penitence. The plays were then dealt with separately.—The Chairman thought that the need had been shown for a general introduction to the historical plays, with perhaps more generalization.—Dr. Furnivall noticed Shakspere's treatment of comedy in these plays, how the humour of the "Cade" scenes was developed in '2 Henry VI.', and then abandoned in '3 Henry VI.'; the absence of comedy in 'Richard II.', and the cutting out of the only comic scene in the "Troublesome Raigne."

PHYSICAL.—Nov. 12.—Prof. W. E. Ayrton, V.P., in the chair.—Lieut. Bacon was elected a Member.—Owing to the illness of Dr. Shettle, the paper announced to be read by him was postponed.—The following communication was read, 'On a Geometrical Method of determining the Conditions of Maximum Efficiency in the Transmission of Power by Alternating Currents,' by Mr. T. F. Blakesley, in which the author confined himself to the consideration of a simple circuit containing generating, conveying, and recipient parts, in which the E.M.F. follows the law of sines.—Mr. Kapp thought the construction would not apply where the receiver

does mechanical work, owing to the E.M.F. not being a true sine function of the time. He also mentioned an experiment from which he inferred that the ratio of power to weight is much greater for a direct than for an alternating current motor. This he considered a serious drawback to the use of alternate currents for transmitting power.—After some remarks by Prof. Ayrton and Prof. S. P. Thompson, Mr. Blakesley said that by placing a condenser between the terminals of the recipient machine a greater current could be passed through the receiver than that in the generator and line.—Prof. A. W. Rücker exhibited and described a lecture experiment for determining the velocity of sound.—Mr. Bosanquet exhibited a form of polariscope he had made some time ago for researches on the polarization of the sky. Its chief feature is a compound prism of right and left handed quartz, which shows coloured bands with polarized light whatever be the direction of the plane of polarization. It also forms a very sensitive object for polarimeters.

HUGUENOT.—Nov. 9.—Sir H. W. Peel, Bart., in the chair.—Twenty-two new Fellows were elected, and M. Jules Cordonnier, of Ypres, and M. Emile Lesens, were elected as Honorary Fellows.—Papers were read: 'On Huguenots in the Isle of Axholme,' by the Rev. H. G. B. Le Moine,—'Sir Theodore de Mayerne,' by Lieut.-General Layard.

## MEETINGS FOR THE ENSUING WEEK.

- MON. Asatlo, 4.—'Notes on Japanese Mythology,' Rev. Dr. Edkins.
- Aristotelian, 8.—'The Psychological Laboratory at Leipzig,' Prof. J. M. Catell.
- Technical Guild, 8.—'Moral Education, from the Learner's Point of View,' Mrs. S. Bryant.
- TUES. Royal Academy, 8.—'Chemistry,' Mr. A. H. Church.
- Civil Engineers, 8.—Discussion on 'Accidents in Mines.'
- Photographic, 8.
- Antislavery Institute, 8.—'Primitive Seat of the Aryans,' Canon Taylor.
- WED. Geological, 8.—'Note on a New Wealden Iguanodon, and other Dinosaurs,' Mr. R. Lydekker; 'The Cae-Gwyn Cave,' and 'Further Observations on the Drifts of North Wales,' Prof. R. A. G. Hughes.
- Society of Arts, 8.—'The Mercurial Air-Pump,' Prof. S. P. Thompson.
- Microscopical, 8.—'Conversazione.'
- THURS. Royal, 4.
- Telegraph Engineers, 8.—'Instruments for the Measurement of Electro-motive Force and Electrical Power,' Dr. J. A. Fleming; 'Portable Voltmeters for measuring Alternating Potential Differences,' Prof. W. R. Ayrton and J. Ferry.
- Royal Academy, 8.—'Chemistry,' Mr. A. H. Church.
- ANTIQUARIES, 8.—'The Pilgrim's Progress: Discovery of the Antiquities,' by John Bunyan, 1674; Mr. W. G. Thorpe; 'Tobacco Culture in England during the Seventeenth Century,' Mr. W. J. Hardy.
- SAT. PHYSICAL, 3.—'Analogies of Influence: Machines and Dynamos,' Prof. S. P. Thompson; 'Effect produced on the Thermoelectric Current by the Application of Heat to the Terminals while raising the Temperature to Bright Red,' Mr. H. Tomlinson; 'Optical Properties of Phenyl-thiocarbazide,' Mr. H. G. Madan.
- Botanic, 3.—Election of Fellows.

## Science Gossip.

THE session of the Royal Society opened on Thursday last with a paper by Mr. Lockyer 'On the Spectra of Meteorites.'

THE Manchester Ship Canal, which has for a long period occupied public attention, has been commenced at Eastham, on the Cheshire side of the Mersey. It is expected to be completed in four years.

PROF. CATTELL, of the University of Pennsylvania, will read a paper before the Aristotelian Society on the 21st, on 'The Psychological Laboratory at Leipzig.' It will give an account of the aim of experimental psychology, with a description of the Leipzig laboratory and of the researches which have been carried on and are now being carried on in it. The paper will be published in the January number of *Mind*.

## FINE ARTS

VERESTCHAGIN EXHIBITION, NOW OPEN at the Grosvenor Gallery, from 10 a.m. to 10 p.m.—Admission, One Shilling; after 6, Sixpence.—Will CLOSE SHORTLY.

\* \* \* THE VALE OF TEARS.—DORE'S LAST GREAT PICTURE, completed a few days before he died, NOW ON VIEW at the Dore Gallery, 33, New Bond Street, with 'Christ leaving the Praetorium,' 'Christ's Entry into Jerusalem,' 'The Dream of St. Catherine's Wife,' and other great Pictures. From Ten to Six Daily.—Admission, 1s.

## CHRISTMAS BOOKS.

*The Deserted Village*, by O. Goldsmith (Hildegheimer & Faulkner), comprises some pretty plates and many more only tolerably good, by Mr. C. Gregory, Mr. F. Hines, and Mr. E. Wilson. The best of them have as little real nature about them as Goldsmith's illusory idyl itself, but they have none of its charms, grace,

ease of design, and animation.—*Songs of the River* (Macmillan & Co.) is the late Charles Kingsley's rather weak imitation of the Laureate, and it is illustrated by various artists whose commonplace designs are below the standard of the poem, only moderately satisfactory as that is. The best of the prints are a view of a calm sea, a headland of chalk and rocks in the front, by Mr. J. D. Woodward, and a picture of a woodland rivulet, reminding us of Mr. Birkin Foster, by Mr. C. Copeland.

Mr. Punch's *Victorian Era* (Bradbury, Agnew & Co.) is truly styled an illustrated chronicle of fifty years of the reign of Her Majesty. The first volume is before us, and contains some of the masterpieces of Leech, Doyle, and Mr. Tenniel. In the first part of the volume are a few dull and mechanical efforts of Hine, K. Meadows, and A. Henning, which are useful as showing what once passed for humour and wit. The early works of Leech may have suffered in the process of cutting on the blocks, and this may account for the obvious technical inferiority of many of them, but his brilliant manner forced itself on our notice in such examples as 'Rebecca and her Daughters.' Leech hardly appeared himself until late in 1843, when 'The Polka,' Lord Brougham dancing in Polish attire before the woolsack, was published, and proved either that the draughtsman had improved greatly, or that the woodcutters, who generally took it on themselves to edit artists' designs into their own forms, had been taught to treat him with respect. So injurious was their presumption that, having reduced the styles of Doyle and Leech to their own level, they rendered it difficult even for experts to distinguish the works of the one from those of the other. There is a distinct reference to Cruikshank's manner and taste in such early examples as 'Black Monday' (the return of M.P.s to St. Stephen's Academy). Leech improved rapidly as he went on, and among the best proofs of it is "I'm afraid you are not strong enough for the place, John." This was in December, 1845. 'General Février turned Traitor,' Leech's wonderful tragedy, is here. On the whole, the honours of this volume lie with Leech. Doyle's best art is seen in 'The Napoleon of Peace,' Louis Philippe standing in a fortress with both hands in his pockets, his cocked hat covering one eye, while the gleaming of the other eye and the grinning of the lips are rendered with wonderful spirit. Probably Leech's satirical masterpiece is 'Dressing for a Masquerade, or Mr. Disraeli as a great Protectionist Leader.' By many a well-remembered cut we are reminded how good a hater was John Leech; how he loathed the gaunt, omnivorous, greedy Yankee of his fancy. The Louis Philippe whose lineaments are still present in men's minds he may be said to have invented; he hated the ruffians among the Irish peasantry, whom he drew with terrible force; and for the mob orator (see 'A Great Demonstration') he had much contempt. He had a kindly toleration for "Lord John," a sneaking affection for Palmerston; he laughed at the blague of O'Connell; from the first cant roused his wrath; and he saw through Napoleon III. The reader is reminded of a blissful time when mutton was only ninepence the pound by Leech's masterly cut of 'Our Butcher'; and we see how liable this artist was to share popular delusions when he pictured to himself the delight of the British artisan, and his, of course, starving family, at the repeal of the Window Tax, an impost from which the artisan class never suffered the loss of a penny, because their houses were exempt. Like Doyle, Leech was generally on the kindly and popular side. This makes this copious chronicle of draughtsmanship so extremely precious as a record of what men thought, fancied, and expected from 1841 till 1859. Mr. Tenniel appears at his best when he is sarcastic or humorous, not when he is tragic or heroic.

THE publication of an illustrated edition of *Kidnapped*, by Mr. R. L. Stevenson (Cassell & Co.), is a natural result of its immense popularity. The illustrations, by Mr. W. Hole, are very good, but not too good.

#### THE ARCHAIC SCULPTURE OF THE ACROPOLIS.

Smyrna, Nov. 1, 1887.

THE art treasures brought to light by the excavations on the Acropolis are contained in a rough building to the southeast of the Parthenon. In the arrangement of the objects a rudimentary attempt at classification has been made; that is to say, the terra-cotta statuettes, the fragments of vases, the pieces of architectural mouldings, the bronzes, &c., are ranged in separate rooms and cases. So also with the marble sculpture, a place of honour being devoted to the more important archaic statues. The series is completed by marbles and casts of the Parthenon sculpture and that of the Temple of Nike Apteros. The system of lighting is simply destestable, so that the due effect of the sculpture is entirely lost. When the excavations are completed the question will arise whether the objects are to be permanently housed at the Acropolis. The sentimentalists would doubtless at once vote for their retention in their present site, but for the student and those who have any genuine interest in art their removal to the Central Museum in the city will probably be found to be the more desirable. It may safely be asserted that the entire collection will always remain *caviar to the general*. Watching the visitors as they pass through the rooms, there is no mistaking the air of stolid indifference of the natives and the bored languor of the tourists. But when, in the course of time, the Central Museum has received the additions which will naturally be placed there, the result of excavations over the whole of Greece, and including the early sculpture of other cities, some at least who now pass these relics of a remote art with careless inattention will recognize their value in the history of art, and also the presence in them of those qualities of freshness, directness, and restraint which are so infinitely precious in all art, and especially in that of the sculptor. Before no other work is the need of comparison and reference so urgently felt, and this alone should determine the future locality of the collection. It is not only sculpture, but the paintings on vases, terra-cottas, and bronzes, we would consult to shed light on the motives of these figures; and however retentive the memory, it can scarcely be trusted in cases where accuracy of detail is important.

Examining the terra-cottas and bronzes of the period, there is no doubt they were in most instances reductions of the statues. In many of the bronzes, as in the mirror handles, the folds of the drapery are faithfully reproduced, while in the terra-cottas the execution is slurred, and there is little more form than can be found in the gingerbread figures of a country fair, the artist evidently trusting to colour to supply the deficiencies of the modelling. It is, however, from the vases that the most valuable information may be obtained, for here are depicted compositions and subjects, mythic or legendary, and the deities of the temples certainly supplied the models for the paintings on the vases. Nothing could be more interesting than to bring together all these scattered hints and suggestions, found sometimes only on a fragment of pottery or a broken terra-cotta, occasionally fully rendered, as on the noble archaic vase, some four feet high, in the city museum—to classify the various figures of gods and goddesses and heroes, and then to compare them with the finished creations of the sculptors. This would be a task involving much care and patient research, but nowise an insurmountable one, and it would furnish a record of pre-Phidian art such as was unknown before the recent excavations.

A certain family likeness and similarity of pose characterize the female statues in the principal room of the Acropolis Museum. The action is of the simplest; one arm is bent at the elbow, and the other hangs down, with the hand gently raising the lower portion of the drapery. The raised forearm has been carved from a separate piece of marble, and let into a hole sunk in the bottom of the upper arm—a survival, I presume, of the method employed when the statues of the gods were carved in wood. The head is erect, with the eyes slightly directed downwards, doubtless to meet the gaze of the beholder, as the statues were probably elevated. The hair is wavy, and covers the head in an infinity of ripples; three or four ringleted tresses fall on each breast, and a mass of woven curls descends over the back of the neck and shoulders. The top of the head is sometimes covered with a close-fitting cloth, more often only crowned with a simple fillet or diadem, the holes in the latter, with remnants of bronze wire, indicating an adornment, probably of gold. Indications of colour show that the pupils of the eyes were painted; in one instance the hollowed orbit may have been filled with a substance imitating the natural eye, as in the Egyptian statue of the Sheykh el Beled. The dress is the chiton and himation arranged in a multiplicity of folds, the borders decorated with the ornamentation found on contemporary vases, usually only in black and red, but on one figure the elegant and elaborate design is, or rather has been, in many colours. A further prevailing characteristic is the sweet, mysterious smile that anticipated by twenty centuries the expression which Leonardo da Vinci sought for in the maidens of Florence and the beauties of the court of Ludovico il Moro. Leonardo, we know, was no devotee of the antique; that insatiable student of nature regarded its vague generalizations with indifference, and even with positive distaste; but then the antique he was acquainted with was probably only Roman or late Greek work. Phidian sculpture and that of this earlier period were unknown to him. Yet here we find an art whose resemblance to his own is almost startling. There is in particular one bust—for little more remains of the figure—which, if satisfactorily rendered in photography, and of the size of nature, might well be mistaken for one of those marvellous chalk drawings of the master. It is true a close examination reveals limitations in the marble as compared with any of the well-known drawings: the eyes have not that absolute truth to nature; and the hair, although gracefully arranged and necessarily scutreque in treatment, yet wants the last refining touches which would have been imparted to it by the hand of Leonardo. But there is the perception of form, of proportion and balance; the nobility of type shown in the broad forehead and firm chin, with the head well set on the full throat; the exquisite subtlety of execution in the flesh modelling, and above all the faint, fascinating smile playing around the well-defined, but not too exuberant lips, that would certainly have secured his warmest commendation. I would not imply that the art has reached the level of that of Leonardo; a comparison of the hands with those of the 'Mona Lisa' will show what the Athenian sculptor had yet to learn. Beside this figure stands another unmistakably of the same period, and, unfortunately, also much mutilated. It is smaller in size, less masterly in treatment, and lower in type. There is about it a certain preciosity, a delicate affectation, recalling the languid grace of Botticelli's hectic, drooping nymphs and Virgins. The resemblance arises perhaps more from the expression given by the heavy lidded eyes and the somewhat artificial smile of the slightly pouting lips. The form is nowise Botticellian, being full and healthy; the left breast, from which the drapery is withdrawn, is firm and rounded, and the shoulders and throat admir-

ably modelled; have been perfectly ordinary and society for Ceasing artistic matation sixth cent being of a student art of Ra simple very char complac save muc the point wearisom it were clearly un In the saving the pillaged a have to the works ccessive p The serie ment in a man same per of merit Siddone squire by the one a dab, but the art works ab more than the length constrain drawing, nation of th by rudely well be t examples franece fifteenth those tim the betwe approachi larger the magnificen the later and fallin where althoug rounded the form, it hangs nature; with the constant absolute whi nation. Through the same treatment of the si variety of they mu in the w Athenean he was n loop in here, a s the swing

ably modelled. Altogether the original must have been a most seductive young person, perfectly conscious of the possession of more than ordinary attractions, removed from all grossness and vulgarity, cultured, and with the capacity for an unlimited amount of sentiment. Ceasing for a moment to regard her from an artistic point of view, how valuable is the information she imparts to us respecting the state of society in Athens before the Persian invasion! How long before that event this statue was produced, and whether it belongs to the fifth or sixth century, I cannot pretend to assert. There are archaeologists who talk as glibly of works being of particular decades of these centuries as a student of painting would of examples of the art of Raphael or Rembrandt. These short and simple methods of solving difficult problems are very charming, eminently satisfactory to the self-complacency of those who indulge in them; they save much labour, and that frequent returning to the point of departure which is so intolerably wearisome; they are an innocent diversion that it were cruelty to thwart; but, it must be clearly understood, they are not science.

In the absence of any documentary evidence, saving the statement of Herodotus that Xerxes pillaged and burnt the Temple of Erechtheus, we have to fall back on the internal evidence of the works. That they are the product of successive periods there can be no reasonable doubt. The series contains distinct examples of advancement in style and increased capacity for mastering manipulative difficulties. Works of the same period may display enormous differences of merit. Gainsborough's portrait of Mrs. Siddons and that of the wife of some country squire by an obscure provincial painter would be the one a masterpiece and the other possibly a daub, but the daub would not be reminiscent of the art of Holbein. So, comparing the two works above mentioned with another, also little more than a bust, of a woman holding an apple, the lengthened visage, the shapeless eyes, the constrained lips, the features askew and out of drawing, the rigidity of form, and the presentation of the folds of the drapery, indicated only by rudely incised lines, betray an art that may well be two centuries behind that of the former examples. I take this interval from the remembrance of Tuscan works of the thirteenth and fifteenth centuries, and the Italian intellect of those times was no less alert and rapid of growth than the Greek of the pre-Phidian era. Between these two extreme types there are figures approaching the one and the other. A goddess, larger than life size, of majestic bearing and magnificent proportions, probably belongs to the later period, yet the treatment of the hair and falling tresses is simpler than in others where the tresses are carefully ringleted, although the modelling is ruder; but the finely rounded cheeks and highly wrought execution of the flesh generally in the present instance clearly indicate more complete training in the artist. The diversity of the folds of the drapery, subdued to rippling wavelets where it clings to the form, or massed in detached cascades where it hangs free, shows the closest observance of nature; and the elegance of the clustered folds with their convoluted edge—every curve of the constantly varied outline being drawn with absolute precision—gives evidence of a taste which has received the most fastidious cultivation.

Throughout the series of the female statues the same admirable invention is displayed in the treatment of the drapery. The garments are of the simplest fashion, but capable of infinite variety of arrangement; and what opportunities they must have afforded for exhibiting the taste in the wearer! One advantage at least the Athenian belle possessed over her modern sisters: she was not the slave of the milliner. An extra loop in the girdle, an artful massing of folds here, a studied simplicity there, an accident in the swing of the drapery that covered the bosom

while revealing the left breast, and a graceful novelty was at once effected. All these charming fancies of the fair Athenians are reflected here. Sometimes, however, the enticements of these fluttering folds were altogether dispensed with, and a demure and nun-like costume took their place. One gentle and candid creature smiles down upon us, clad in closely fitting robes that fall straight from the girdle, and covered above by a short jacket-like garment tight over the bosom, with only a couple of delicately drawn folds on either side where it is pressed by the arms. The dress, however, was not destitute of ornamentation, for the richly designed borders of the robes bear traces of varied and brilliant coloration. The face is in harmony with the general conception of the figure, chaste and refined in expression, pure in the contours, and with a more than usual distinction in the high-bred, finely carved features.

The catalogue of this dream of fair women, who have so wonderfully arisen, as from the nether world, to gladden us with a glimpse of the glories of Greek art in its earliest prime, is far from being exhausted. Among many others the grand fragment of the colossal Pallas, with the flowing hair and the serpents still writhing on her capacious chest, would alone furnish material for an article. Her bronze or golden helmet has perished, but numerous details of costume remain, and these may have served for hints to Phidias in building up the Pallas of the Parthenon. Or did he see the seated marble statue of the same goddess, now too much worn and battered to allow us to discern the character of the ornamentation, but once doubtless resplendent with colour and all the triumphs of the chaser's art? True to nature as were his men and women, Phidias never conceived a figure more full of vitality than the Moschophoros, despite the somewhat rudimentary character of his abdominal muscles, or a type more characteristic than the bronze head of a warrior with his well-trimmed beard and sharply cut moustache (similar to the Eginetan marbles), who looks out with such a sturdy, good-humoured expression. It must be confessed that in this particular of individuality there is something lacking in the Phidian as compared with the earlier work. His rendering of the human form is perfect; his draped figures exactly reproduce the unstudied, picturesque motives he must have seen in the Agora, the processions, or indeed at every street corner; he never oversteps the modesty of nature, as did occasionally the sculptor of the figures of the Temple of Nike Apteros; graceful as these are, their flying drapery too often suggests the facile flourishes of the writing-master. The heads of the Parthenon sculptures have suffered terribly; still, those that are yet intact are sufficiently numerous to show their general method of representation. And, coming from the archaic figures, it appears that the process of idealization has already commenced. It is yet far from the monotonous regularity of feature and expression which is stereotyped on the monumental groups collected in the Central Museum; but emotion is passive, and character is toned down, and the work so far loses one legitimate mode of arousing the sympathies and awakening the enthusiasm of the spectator.

I refrain from attempting to discuss the distant origin of this art, whose springtide was so fascinating and arresting, neither will I venture to consider the influences that were then determining its development. To make clear the essential characteristics of types or indicate affinities it would be necessary to call in the assistance of my friends Mr. Griggs and Mr. Dawson, with their typographical processes, and such an innovation in these pages I am well aware would not be conceded. Not at present, although in the era of universal light—or licence—which is looming in the near future, it is possible that the writer on art, at least when he deals with ancient art, will not only be allowed, but will be expected,

to use his etching point as freely as his pen. In any case, however, as stated above, while the excavations are still in progress, and with the chance of important additions being made to the present collection, it would be only prudent to wait before offering any opinions on these delicate questions of derivation and influences. The history of art offers no problem more complex or difficult of solution than the first chapters (which are yet to be written) on the art of continental Greece. An extraordinary stroke of good fortune, or rather it has been a series of happy chances, has afforded us the material for some of the most important pages. Whether, after being thrown down and damaged by the Persians, the statues were treasured and cared for by the returning Athenians cannot be told. That they were buried at the time when the citizens collected materials from any sources in their hasty construction of the north wall of the Acropolis, during the Peloponnesian war, is highly probable; and certainly, if unearthed at any period before the present century, they would have been broken up for building materials or burnt for lime. Works thus almost miraculously preserved are, we would fondly hope, for ever secure. Their "marble immortality" is assured. The "mount of diamond" whereon they stood is the Caaba towards which the eyes of artists of all lands have for four-and-twenty centuries been reverentially directed. It is, and while time lasts will continue to be, the most potent source of artistic inspiration. If, in the ages to come, our civilization perishes, and art passes from decadence to decrepitude, it is here that it will turn for rejuvenescence. It will again find its noblest aims and purest ideals in the works that had their birth on this sacred spot. And among those works the gentle influence of these so-called archaic statues will ever be, if not the most widely spread, assuredly not the least tender and refining. HENRY WALLIS.

#### Fine-Art Gossip.

SIR COUTTS LINDSAY has for the present postponed the organization of an exhibition at the Grosvenor Gallery on the plan which we summarized on the 15th ult. Instead of embracing pictures by deceased British and Irish artists, beginning with Hogarth, the next exhibition will comprise what may be called a century of artistic work, including that of Hogarth, and terminating with the reign of William IV., that is at the point where the recent Manchester Exhibition began. Special representation will be given of the most distinguished members of provincial schools, such as Crome, Stark, Cotman, and Vincent, of Norwich; Stubbs, of Liverpool; Constable and Gainsborough, of Suffolk; the Cornish Opie; Wright, of Derby; and Raeburn, of Edinburgh,—besides these, Turner, Mulready, Wilkie, Jervis, Richardson, Copley, De Loutherbourg, Zoffany, Wilson, Girtin, Romney, Blake, Stothard, and Edridge.

M. FALGUÈRE and M. Mercié are to execute for the Government of the United States the La Fayette monument for one of the squares in Washington. The four corners of the pedestal are to be adorned with smaller statues of four French officers who took part in the War of Independence.

A GREAT authority in respect to ancient prints writes:—

"I hear that the large collection of wood-blocks, numbering about three thousand in all, and formerly pertaining to the printing establishment of Signor Solari of Modena, has been bought for the municipality of that city by Cav. A. Venturi, Director of the Galeria Estense. These blocks range over a period of from two to three hundred years, and they illustrate the art of engraving on wood during the whole of that time, to say nothing of their value as records of manners, customs, costume, and other social details. They were previously sold in 1865, and for the purposes of the sale prints from about two thousand of them were taken. We hope shortly to obtain from Cav. Venturi a full account of these interesting relics. Of the book containing the trial

impressions mention has already been made by Herr Thode in the *Jahrbuch* of the Berlin Museum about two years ago."

MESSRS. BOUSSOD, VALADON & Co. will shortly publish a very important example of their success in producing facsimiles of water-colour drawings. The work is entitled 'Barbe-bleu, et La Belle au Bois dormant,' with forty-one plates of the above-named character from drawings by M. E. de Beaumont. With this, or shortly after it, will be issued by the same firm M. Halévy's 'L'Abbé Constantin,' illustrated by Madame M. Lemaire.

MESSRS. BOUSSOD, VALADON & Co. have on private view to-day (Saturday) at their gallery in New Bond Street a collection of paintings made by Mr. E. A. Hunt of views on the Seine and Marne.

The death, on the 31st ult., is announced of M. Charles Fillet ("Le Grand Fillet"), the well-known *commissaire-priseur* of Paris, who began his career in 1855, and arranged a large portion of the sales of works of art at the Hôtel Drouot, including the works found in the studios of Flandrin, Ingres, Diaz, Coignet, Delacroix, Th. Rousseau, Troyon, Daubigny, Gudin, Fortuny, Fromentin, Millet, Hamon, C. Nansteuil, Etex, Carpeaux, Clésinger, and Barye. Notwithstanding the millions of francs which he gained, this renowned personage, owing to speculative dealings in pictures, died poor. So says *Le Temps*.

MR. MENDOZA has on view in King Street, St. James's, a collection of pictures in black and white.

A DISTINGUISHED correspondent, who is much engaged in studies to facilitate which the 'Catalogue of Books on Art' was compiled at the public cost, calls attention to the fact that although (despite some minor shortcomings, which would, no doubt, have been remedied if the learned editor, Mr. J. H. Pollen, had completed the revision of the sheets) the work has proved invaluable, at least two important sections remain unpublished, and, it may be, incomplete. Every one who has used this catalogue knows how often he has encountered the references "See Societies" and "See Periodical Publications." This generally happens when the student, flushed with a seeming triumph of research, thinks he has found the very book he wants. Now, as the catalogue contains no such entries as "Societies" and "Periodical Publications," i.e., we have the reference, but not its complement the cross-references, these very important sections ought surely to be added to it and published as soon as may be.

The death occurred at Devizes last week of Mr. Henry Cunningham, the representative of a family of archaeologists well known in Wiltshire. The deceased came before the public many years ago in connexion with his zealous efforts for the preservation of the Stonehenge ruins.

THE Court of Common Council of London has reversed a former decision not to appoint a successor to the late Sir H. Jones as City Architect. The office is to be continued, but its tenant is not yet selected.

Two interesting points with regard to the copyright in photographs arose in a case before Mr. Justice Stirling last week. The plaintiff had had his two children photographed at Margate, and on subsequently discovering that Messrs. Tuck & Sons were reproducing the photograph in the shape of Christmas cards he claimed the copyright and asked for an injunction. The first point was the same as that which arose in the case of *Nottage v. Jackson* a year or two ago. The Art Copyright Act requires that the name of the "author" of the work (as apart from the owner of the copyright) should be registered. Such a provision is of course entirely inapplicable to photographs, and until the last-mentioned case it was perfectly impossible to say whose name ought to be regis-

tered. The Court of Appeal, however, decided that the "author" was the person who actually took the negative, and not his employer, as was generally supposed. As in the present case the plaintiff had registered the employer, and not the actual photographer, as the author, he, of course, failed on the ground of defective registration. The other, and much the more important point, was whether the plaintiff was the owner of the copyright in the photograph. The Art Copyright Act provides that when the negative of a photograph is made or executed for any person other than the author for valuable consideration, the copyright shall belong to the person for whom the same was so made or executed. It was contended that this only meant that copyright was to belong to the employer, and not to the person who actually took the photograph; but Mr. Justice Stirling, though he did not decide the point, as the plaintiff's case failed on the ground above mentioned, expressed a strong opinion that the person who ordered and paid for a photograph in the ordinary way would be entitled to the copyright. And there seems no reasonable doubt that this is the meaning of the section, though in the case in question it was at least doubtful as a matter of fact whether some, at all events, of the photographs were not taken on behalf of the photographer, who accepted a reduced price in consideration of being allowed to retain some copies for his own use.

MR. NISBETT, whose 'Life and Nature Studies' we reviewed a fortnight ago, writes to us to explain that he has not attacked the Royal Academy. His criticisms were directed against the Royal Scottish Academy.

THERE will be a sale on the 28th, 29th, and 30th inst. at the Hôtel Drouot, in Paris, of the paintings, lithographs, &c., of the late Emile Vernier, the distinguished French painter of coast scenery and scenes from fishing life.

## MUSIC

### THE WEEK.

ST. JAMES'S HALL.—Novello's Oratorio Concerts. London Symphony Concerts.

THE first of the series of six Oratorio Concerts announced by Messrs. Novello, Ewer & Co. for the present season was given at St. James's Hall last Thursday week. The programme consisted of Dr. Mackenzie's 'Jubilee Ode' and Dvorák's 'Spectre's Bride.' The former work, it will be remembered, was written for the festival concert held at the Crystal Palace on the 22nd of June last, and though it was performed at the Norwich Festival last month, it had not previously been heard at St. James's Hall. We have already spoken more than once of the work, and it is needless to enter into a detailed criticism now. In its general style it is broader than most of Dr. Mackenzie's other compositions, as, indeed, was a necessity if it should make any effect in an area so enormous as that of the central transept of the Crystal Palace. That it is throughout exceedingly clever, and the work of a thorough and earnest musician, goes without saying; if there is less absolute inspiration than we find in parts of 'Jason' and 'The Rose of Sharon,' this is by no means surprising, as pieces written for special occasions are seldom among their composers' best works. Probably the finest and most effective number is the chorus "Now let the long procession pass," which is full of picturesque colouring. The performance, which was conducted by Mr. Randegger, in the absence from London of the composer, was excellent, the solos being

sung by Madame Albani and Mr. Harpe Kearton. Dvorák's 'Spectre's Bride,' which has established itself firmly as a popular favourite ever since its first production at the last Birmingham Festival, is in our opinion the finest work that the great Bohemian composer has yet given us. In dramatic power, melodic beauty, and absolute originality no modern composition stands on the same level, and each fresh hearing makes its beauties more apparent. It cannot, however, be admitted that the rendering of the work on Thursday week was altogether satisfactory. The excellent choir sang on the whole extremely well, allowance being made for some uncertainty in the difficult entries in No. 3, but the orchestra was somewhat coarse. Mr. Randegger's ideas of the time differed in several material respects from the composer's, some of the movements being taken faster and others slower than by Dvorák himself. The prelude and opening chorus especially suffered by being hurried. Of the soloists only Mr. Santley, who sang like the great artist he is, was thoroughly satisfactory. Mr. Kearton sang tamely, and Madame Albani appeared to consider the text as a matter of entirely secondary importance, more than once omitting words, so as to make nonsense of the passages she was singing. Will our *prime donne* ever be induced to think less of effect and more of art?

Mr. Henschel commenced his second season of orchestral concerts on Tuesday evening under fairly satisfactory conditions. There was a large audience, though St. James's Hall was not so crowded as we have seen it of late. Certainly no fault whatever could be found with the programme, which consisted of standard works and novelties in reasonable proportion. The former included Beethoven's Symphony in c minor, and the overtures to 'Euryanthe' and 'Tannhäuser.' It is impossible to agree wholly with Mr. Henschel's readings of acknowledged masterpieces, his *tempo* being frequently at variance with accepted traditions, while the balance of tone he secures is not at all times that indicated by the composer's score. The first and last movements of the symphony were taken at a singularly slow pace, and, on the other hand, Wagner's overture was so hurried as to greatly impair the breadth and dignity of the composition. The somewhat homely term "fussiness" is the most suitable we can employ to indicate the defects of Mr. Henschel as a conductor, and another instance is here afforded of the fact that a consummate musician is not necessarily qualified to win distinction as the leader of an orchestra. We are of course judging him by the highest standard; by any other he would deserve very high eulogium. The unfamiliar pieces in Tuesday's programme were 'Two Melodies' for strings by Grieg, Op. 34, and a baritone *scena* from Glinka's opera 'Russian and Ludmila.' The former are orchestral arrangements of songs by the Norwegian composer, entitled 'Hjertesar' and 'Varen' ('Wounded Heart' and 'Spring'). They are charming trifles, delicately suggestive of a Northern origin. Glinka's *scena* is a remarkably vigorous piece in a somewhat *rococo* style. Mr. Santley interpreted it in his best manner, his voice being in perfect order.

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## Musical Gossip.

AMATEURS will be very pleased to learn that Mr. Augustus Harris, having obtained influential support, will give another season of Italian opera next year. The prestige obtained by the performances last summer cannot fail to have a good effect in encouraging the public to place confidence in the new undertaking.

MADAME ADELINA PATTI's last appearance in London, previous to her extended tour in various parts of the world, will take place at the Albert Hall on December 6th.

ALTHOUGH the accounts of the recent Norwich Festival have not yet been fully made up, there is reason to believe that a balance will remain of about 700l. on the right side. Taking everything into consideration, this is an extremely satisfactory result.

The directors of the Royal Academy of Music have taken a very wise course with regard to the vacancy caused by the death of Sir G. A. Macfarren. In view of the great importance of the interests involved, they have resolved not to be hurried in choosing a new principal, and they have appointed Mr. Walter Macfarren, Mr. Sainton, and Dr. Steggall as a provisional Committee of Administration to carry on the affairs of the Academy pending the election of a successor to the late principal. Their action in the matter will, we are sure, meet with general approval.

An extra chamber concert was given at the Royal College of Music last Thursday week in memory of Sir George Macfarren, the programme being mainly composed of the deceased musician's works. It included the Quintet in g minor for piano and strings, and a manuscript String Quartet in c, written in 1878. Beethoven's Quartet in f minor, Op. 95, was also performed.

As already announced, the London Wind Instrument Union gave its first concert at the Continental Gallery on Friday evening last week. The room was quite full, and the performances appeared to be much appreciated. Onslow's Quintet in f, Op. 81, is one of the many works by this composer in which refined musicianship and beauty of form almost atone for the absence of genuine individuality. The hearer is not profoundly impressed as when listening to the works of the greatest masters, but he is conscious of a flow of pleasant sound and of high artistic finish. Beethoven's Quintet, Op. 16, in f flat, is, of course, in the composer's first manner, and is a remarkably genial and tuneful work. It has only been heard once at the Popular Concerts, and that was twenty years ago. Weber's bright Duo Concertante in e flat, for piano and clarinet, completed the instrumental selections.

We gave the names of the performers last week, and it only remains to say that the ensemble is fairly satisfactory, though not quite perfect, the oboe and clarinet being scarcely equal in tone to the others. Signor Carlo Ducci's pianoforte playing deserves a word of praise. Mrs. Belle Cole may be commended for her vocal selections—an aria from Handel's "Giulio Cesare" and Gluck's "Che faro"—though scarcely on their execution. Her vocal training has evidently been imperfect, and it would be wise for her to undergo a further course of study. The remaining concerts of the series will be given on consecutive Friday evenings.

MOLLE JANOTHA's rendering of Beethoven's so-called "Sonata Pastorale" at last Saturday's Popular Concert served to modify the uneasy impression that her style has deteriorated since her last visit. She played the work with an agreeable amount of refinement and without the slightest tendency to exaggerate the composer's meaning. The other works in the programme were Beethoven's early Quintet in b flat, Op. 4; Subenstein's Sonata in d for piano and violoncello, Op. 18; and a Romance in a for violin, Op. 42, by Max Bruch. Herr Straus was the leader on this occasion. Mrs. Henschel sang

airs by Purcell and Grieg with much charm of style.

A VERY familiar programme was presented on Monday, the concerted works being Beethoven's Quartet in e flat, Op. 74; Mozart's Duet in e for violin and viola; and Haydn's Trio in c. Mdlle. Janotha gave a beautifully finished rendering of Chopin's Barcarolle in f sharp, and for an encore the Berceuse in d flat. Miss Marguerite Hall was the vocalist.

At length Master Josef Hofmann has taken his departure, the public excitement concerning him being maintained to the very last. It may be placed on record, as showing to what lengths infatuation of this kind may be carried, that people began to arrive at St. James's Hall on Monday last as early as nine o'clock in the morning. The programme of the final recital was largely composed of pieces by Chopin, most of which were played with exquisite feeling and perfection of touch. In Beethoven's "Moonlight" Sonata most of the simple octaves in the final movement were taken with apparent ease, but the youthful player does not yet attempt full chords. We regret to learn that Hofmann is only to be allowed a few months' repose after his American tour, and that he will probably again appear in this country before the end of next year.

THE revival of "H.M.S. Pinafore" at the Savoy Theatre demands but scant notice in this place. Musically the work is not equal to some of the later examples of the Gilbert and Sullivan opera series, though a few of the numbers are very clever, and the score will compare favourably with that of any French *opéra bouffe*. The present performance is superior generally and individually to that of the original production in 1878-9. Miss Geraldine Ulmar is a charming representative of the principal female part, Mr. J. G. Robertson sings artistically as Ralph Rackstraw, and Mr. Barrington, Mr. Grossmith, and Mr. Temple have improved upon their original conception of their respective parts. The remarkable care and expense lavished upon the presentation of this piece of amusing nonsense are seldom surpassed abroad upon work of a much superior description.

A PERFORMANCE of "Elijah" was given under the auspices of the Royal Society of Musicians at St. James's Hall on Saturday evening last. Mr. Santley, who was in fine voice, took the part of the prophet, the other principal vocalists being Miss Anna Williams, Miss Hilda Wilson, and Mr. H. Piercy, all of whom gave great satisfaction. The general performance, under the direction of Mr. W. H. Cummings, was excellent.

LAST Saturday's concert at the Crystal Palace was devoted exclusively to the music of Berlioz, the works given being the "Symphonie Fantastique" ("Episode in the Life of an Artist"), and the very curious sequel to the same, entitled "Lélio; ou, le Retour à la Vie." The former work, one of its author's most characteristic compositions, is now fairly familiar to concert-goers, it having been already heard three times at the Crystal Palace under Mr. Manns, besides which it has been given at St. James's Hall, in the first instance at one of Mr. Ganz's orchestral concerts, and later under Herr Richter. The "Lélio" has not, so far as we are aware, been performed in England except at Sydenham, where Mr. Manns gave it twice in the autumn of 1881. The former of the two works is unquestionably the finer from a musical point of view. None of Berlioz's compositions surpass in charm the Ball Scene and the "Scène aux Champs" of the "Symphonie Fantastique," while in a totally different style the realistic and savage "Marche au Supplice" is little, if at all, inferior. The "Lélio" stands on a lower level; with the exception of the "Chant de Bonheur" and portions of the final fantasia on Shakspeare's "Tempest" it may even be called uninterest-

ing. The performance of both works on Saturday was superb, a veritable triumph alike for Mr. Manns and his orchestra. The Crystal Palace choir distinguished itself greatly in the trying choral portions of the "Lélio," the solos in which work were given by Mr. Edward Lloyd and Mr. Frederic King, while the curious incidental recitations were well declaimed by Mr. Fernandez. To-day being the anniversary of the death of Franz Schubert the programme will be chiefly selected from his works, and will include among other things a recently published overture for full orchestra, composed in 1819.

A NEW series of Promenade Concerts was commenced on Saturday last at Her Majesty's Theatre under the direction of Mr. Van Biene. The programmes up to the present, however, have been of a very flimsy character, and nothing has been done worthy of notice in this place.

AT MR. CHARLES HALLE'S concert at the Free Trade Hall, Manchester, last Thursday evening, the programme included Schubert's Symphony in c, No. 9; an orchestral suite, "In the Forest of Bohemia," by Herr Franz Néruda; Auber's Overture to "Zanetta"; and violoncello solos by Herr Franz Néruda.

MR. A. W. THAYER, formerly the American consul at Trieste, better known as the biographer of Beethoven, celebrated his seventieth birthday last month. Mr. Thayer has for many years devoted himself to the preparation of his great work, of which the fourth and last volume is now approaching completion.

THE Italian composer Matteo Salvi, formerly a pupil of Donizetti, and recently director of the musical lyceum in Bergamo, died at Rieti on the 18th ult. at the age of sixty.

## Drama

## THE WEEK.

VAUDEVILLE—"Heart of Hearts," a Play in Three Acts. By Henry Arthur Jones.

ROYALTY.—"L'Indécis," Pièce en Un Acte.—Appearance of Madame Chaumont, &c.—"Lolotte," Comédie en Un Acte. Par Meilhac et Halévy.—"Madame attend Monsieur," Comédie en Un Acte. Par Meilhac et Halévy.

TERRY'S.—Performance of the Dramatic Students: "The Favourite of Fortune." Comedy in Four Acts. By Westland Marston.

MR. JONES'S new play at the Vaudeville has most of the elements of popularity. Its main interest is sympathetic, it fits to a nicely Mr. Thorne's company, and its comic scenes, with all their extravagance, are genuinely amusing. These all-important advantages it purchases at the cost of some sacrifice of art. The serious portions of the story are not new, the farcical portions are barely conceivable, and the whole conveys the idea of having been made to measure. In common with more than one piece which has recently won acceptance, "Heart of Hearts" is farce informed with a serious interest. A household, the butler in which is privately married to the sister of its head, and the heir of which is betrothed to a young lady who is the daughter of a convict and the niece of the butler before mentioned, is more easily conceived in *opéra bouffe* than in comedy. Granting, however, Mr. Jones his postulates, his conclusion is logical. The heroine, who is naturally surrounded by enemies, is suspected of stealing a bracelet of fabulous value, in which is a ruby known as heart of hearts. At the moment when she seems about to prove her innocence, the bracelet is found in her possession. Evidence such as this is sufficiently conclusive to shake the faith of her lover, and the heroine, with her life blighted, is about to quit the house over which she expected to preside as mistress.

In time, however, the explanation comes. The bracelet had been stolen by her father, who, repenting of his crime, has afterwards restored it into her hands. To own how she obtained possession of it would be to condemn her father to a long imprisonment. Miss Kate Rorke plays the heroine with customary tenderness and grace, and with more power than she has yet exhibited. Upon Mr. Leonard Boyne the influence of the frequent repetitions of Tom Jones has asserted itself, and his representation of the hero, though not wanting in earnestness or power, gives the idea that the character is partially intoxicated, and trying to hide the fact from his mistress. Mr. Thomas Thorne has never been better suited than in James Robins, a butler. His acting is very droll, his scenes with Miss Sophia Larkin, to whom he is secretly married, being as whimsical as they can be. Mr. Gilbert Farquhar gives a clever and carefully finished picture of an unscrupulous and old-fashioned buck; and Mr. F. Thorne is amusing as a doctor, whose rôle of friend and peacemaker recalls the French comedies of a generation ago. Miss Gertrude Warden plays carefully an unsympathetic part; and Mr. Royce Carleton and Miss Rose Leclercq are seen to advantage. Thanks to its happy combination of homely pathos and drollery, 'Heart of Hearts' is likely to have a long run at the Vaudeville.

The latest novelty in which M. Coquelin was seen was, somewhat curiously, of English origin. 'L'Indécis' is a one-act comédietta, the author of which M. Coquelin announced to be Mrs. Hugh Bell. It is a simple and conventional piece, wanting neither in neatness of construction nor in mirthfulness. Those habits of indecision which are said to have characterized a famous English Lord Chancellor exercise in the hero of 'L'Indécis' so marked an influence that each action of his life is repented of almost before it is accomplished. To the fair widow whom he seeks to espouse he sends a letter containing a passionate declaration. He follows it up with a telegram requesting her not to read it, and then rushes to her house, to seek, if possible, to obtain possession of both. Fate treats him better than he deserves, and after a series of sufficiently embarrassing accidents he finds himself accepted by the lady. Strong as is his tendency to vacillation, it is, so far as the promised marriage is concerned, restrained until after the fall of the curtain. M. Coquelin plays the character in his best style, and the novelty is a success.

Madame Chaumont's voice is huskier than ever, and the "intentions" with which, as she says, she is instructed to interlard her rôles, are sown broadcast. She remains highly indecorous and infinitely amusing. No novelty is included in the limited repertory judged adequate for one week.

The revival by the Dramatic Students of Dr. Westland Marston's 'Favourite of Fortune' brings to the notice of the modern playgoer a piece so superior in every element of true comedy to all subsequent English work, that the wonder is not that it has not been previously revived, but that it does not take rank as a stock piece. Upon ears accustomed to the rudeness which in modern pieces is accepted as wit, its polished dialogue fell with pleasantest effect;

its cleverly drawn characters excited amusement; and its healthy and sympathetic plot came like a counsel to retrace our steps. In stock comedies the characters are, perhaps, more broadly painted than are those in 'The Favourite of Fortune.' In this respect alone is this play inferior—if there be inferiority—to the best comedies of the century. The period during which it has disappeared from view enables us to obtain a clearer insight into its merits. Robuster treatment is more generally acceptable, and truth, gentleness, and purity are no longer the qualities sought in a heroine. None the less 'The Favourite of Fortune' is a fine play. The interpretation given was painstaking, but slow. Three characters were well rendered. Miss Maude Millett could not readily be surpassed as the heroine, Miss Wilson scored a triumph as Mrs. Witherley, and the Fox Bromley of Mr. Sant Matthews was an excellent sketch of character. Miss Cudmore, who played a small part, also deserves mention.

In view of the promised performance of the *Oedipus Tyrannus* at Cambridge next week, Sir George Young has published (through Messrs. Bell & Sons) a translation of the play "in English verse, dramatic and lyric." The translation was completed as long ago as 1871, but has since been altered in some passages in deference to recent commentators, especially Prof. Jebb. It is a decidedly creditable piece of work and eminently readable throughout, save in a few places where the punctuation is misleading. The language, of course, and the rendering are not always maintained at one level of merit. On the whole the set speeches are a good deal better than the rapid dialogue, which is too full of broken lines; and the conclusions of the lyrics are better than the beginnings, which are generally stiff. Brief quotations are hardly fair. For instance, this translation of the famous lines 380-382,

O riches, and dominion, and the craft  
That excels craft, and makes life enviable,  
How vast the grudge that is nursed up for you!  
  
is not so careful as usual; but this of lines  
1303-1306,

Much would I learn of thee;  
Would ask thee much;  
Much would discern of thee,  
Wert thou not such

As the sight is a terror to witness, the presence a horror to touch, is unusually brilliant. Sir G. Young has appended some notes, one of which ought to be considered by the Cambridge actors. He thinks that at line 446 Oedipus left the stage, Tiresias, from his blindness, remaining unaware of the fact.

*An Index to the Works of Shakespeare, &c.* By Evangeline M. O'Connor. (Kegan Paul, Trench & Co.)—The compilation of this little book has probably been a labour of love to its author; she appears, however, to have but the very haziest notion of what an index should be, else she would scarcely have imagined that by arranging the first lines of the Sonnets, for instance, in the alphabetical order of their first words—If, In, Is, It, My, No, The, When, Where, &c.,—she was indexing them; and this, too, when many important words, which would afford the best clue to the remarkable passages to which the book professes to be a guide, are omitted altogether, or single instances given, and the reader referred to the unknown "elsewhere" for further examples. It is true that what appears to be an attempt to obviate the necessity of greater elaboration has been made by the adoption of general headings, such as Death, Love, Medicine, Pride, &c.; but the topical groupings thus formed, in the poverty of their quotations and confused system of their printing, resemble nothing so much as patches

of jungle in which one fears to venture. As an index, in fact, but little can be said in praise of this book, and this is the more to be regretted as there is scattered throughout the volume a considerable amount of information on the plays, the characters they contain, their dates, the sources of their plots, the historical events they represent, &c., supplemented with extracts from the critical opinions of some of the best-known commentators, which if collected and put into available form would probably make up a useful manual. Some points, however, of Shakespearean topography will have to be reconsidered: an Elizabethan Londoner would have stared indeed had he been told that Bucklersbury was in the outskirts of London, and Charing Cross in its centre.

#### Grammatical Gossipy.

MR. SPENCER BLACKETT will commence the publication on December 1st of a new threepenny illustrated monthly, entitled *The Playgoers' Magazine*, which will be edited by Mr. Paul Vedder, author of 'The Playgoers' Pocket-Book.'

THE Winchester College Shakespeare Society intends to publish 'Noctes Shaksperianæ,' a series of papers by late and present members.

In the representation of 'The Winter's Tale' at the Lyceum, Mrs. Billington has resumed the character of Paulina, in which she was seen when the play was revived at Nottingham. The exponent at the production in London was Miss Sophie Eyre, whose services are now transferred to the St. James's.

SHELL'S 'Evadne; or, the Statue,' an alteration of 'The Traytor' of Shirley, is revived this day at a morning performance at the St. James's, with Mrs. Rae and Mr. Henry Neville in the principal characters. When first presented at Covent Garden, February 10th, 1819, Macready was Ludovico; C. Kemble, Vicentio; Young, Colonna; Abbott, the King; Miss O'Neill, Evadne; and Mrs. Faust, Olivia.

'A DEAD MAN'S GOLD; OR, THE HISTORY OF A CRIME,' is the title of a drama by Messrs. George Conquest and Henry Spy, which turns upon the personation of a dead man, and abounds in melodramatic interests and surprises. Mr. Conquest gives it at the Surrey a remarkable display of struggle on the part of an old man against a tendency to ferocious outbreaks of delirium.

ONE more postponement of 'The Circassian,' which was to have been given at the Criterion on Saturday last and is now announced for to-day, has taken place, the reason assigned being the renewed popularity of 'Our Boys.'

A NEW Hamlet, in the person of a Mr. Arthur Kynnersley, is to make his débüt on the 30th inst. at the Gaiety Theatre.

'A MARE'S NEST,' an adaptation by Mr. F. Hamilton from the German of Herr Rozen, was given at the Globe on Thursday afternoon. It is a commonplace, but not unamusing piece, in which Miss Fanny Brough, Mr. Righton, and Mr. Yorke Stephens were seen to advantage.

The death is announced of M. Jules Lacroix, the brother of "Bibliophile Jacob," and best known by his translation of the 'Œdipus Rex,' which was produced at the Français in 1858. He also wrote in collaboration with M. Maquet two five-act plays, in which Rachel filled the chief part; and translations of 'Macbeth' and 'Lear' from his pen were played at the Odéon with much success.

As a sign of the revival of national feeling in Poland may be considered the fact that new Polish theatres have been projected both at Cracow and Lemberg at considerable expense.

To CORRESPONDENTS.—T. L.—A.—A. D. G. S.—R. S. H.—E. P. H.—J. G.—C. F. B.—C. A. D.—received.  
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DUBLIN CASTLE, November, 1887.

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MASTER OF ARTS.—Branch I, Monday, June 4; Branch II, Monday, July 15;

Branch IV, Monday, June 25.

DOCTOR OF LITERATURE.—Wednesday, December 3.

SCRIPTURAL EXAMINATIONS.—Tuesday, November 27.

BACHELOR of SCIENCE.—Intermediate, Monday, July 15.

B.C., Monday, October 15.

DOCTOR of SCIENCE.—Within the first twenty-one days of June.

BACHELOR of LAWS.—Intermediate

Branch I, Monday, January 2.

DOCTOR of LAWS.—Tuesday, January 17.

BACHELOR of MEDICINE.—Preliminary Scientific, Monday, Jan-  
uary 16, and Monday, July 16.

Intermediate, Monday, January 16, and  
Monday, July 16.

M.D., Monday, October 29.

BACHELOR of SURGERY.—Tuesday, December 4.

MASTER in SURGERY.—Monday, December 3.

DOCTOR of MEDICINE.—Monday, December 3.

BACHELOR of MUSIC.—Intermediate, Monday, December 10.

B.Mus., Monday, December 17.

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D.Mus., Monday, December 17.

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The Regulations relating to the above Examinations and Degrees may  
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